DWB BULLETIN
THE MONTHLY NEWS 'ZINE

NUMBER 27 OCTOBER 1985

No Comment

BBC SIXTH FLOOR ARE KEEPING SILENT THEIR PLANS CONCERNING DOCTOR WHO'S FUTURE, DESPITE OUR "WEB OF DECEIT AND LIES" ALLEGATION MADE IN LAST MONTH'S ISSUE. HOWEVER, OUR REVELATIONS DID PROVOKE SOME RESPONSE, FROM MICHAEL GRADE AND BILL COTTON, THOUGH NEATLY SIDE-STEPPING THE TOPIC IN QUESTION (LETTERS REPRINTED PAGE 13), SO THERE IS VERY LITTLE NEW TO REPORT THIS MONTH ON THE CANCELLATION ISSUE ALTHOUGH WE WOULD URGE READERS TO RE-READ LAST ISSUE AND CONTINUE TO CAMPAIGN FOR THE SHOW'S FUTURE, THE PRESS FEATURE WILL DEFINITELY BE GOING AHEAD ALTHOUGH A DATE HAS YET TO BE CONFIRMED. FOR WHAT GOOD IT MAY HAVE DONE, ISSUE 26 OF DWB WAS READ BY MICHAEL GRADE, JONATHAN POWELL, BILL COTTON AND BRIAN WENHAM, AS WELL AS THE PRODUCTION OFFICE, SO AT LEAST THEY KNOW THAT OUR FIGHT FOR THE SAFE FUTURE OF THE SHOW IS FAR FROM OVER . . .

'85 SURVEY RESULTS

The Daleks
The Web of Fear
The Dæmons
The Pyramids of Mars
Caves of Androzani
Revelation of the Daleks
The Gunfighters
The Underwater Menace
The Invasion of the Dinosaurs
The Horns of Nimon
Time-Flight

WORST BAKER(C): The Twin Dilemma
ALL-TIME CLASSIC: The Caves of Androzani
ALL-TIME CLANGER: The Horns of Nimon
BEST DOCTOR: Tom Baker
BEST COMPANION: Sarah Jane
BEST EVIL: The Cybermen
BEST WRITER: Robert Holmes
BEST DIRECTOR: Graeme Harper
BEST SUPERVISOR: Peter Howell
BEST PRODUCER: Philip Hinchdiffe
BEST SEASON: Season 13

COMPLETE DETAILS INSIDE

UNIT Reunited - 6 & 7

EDITORIAL

OCT'85 ISSUE 27

Having closed DWB for a week in September, in order to take advantage of our 'Indian Summer', it is with some amazement that I find this issue published just a day later than usual, rather than a week later than prophesied! Our 'Cancellation Update' correspondent, Jeremy Bentham, has also taken a much needed three week break, touring the States, and will be back fully rejuvenated, and with all the latest news concerning the show's future next month.

This issue was to have been a full colour 'Target Special', cancelled due to reasons beyond my control. Anyone who originally ordered this issue direct from the DWB address will find a numbered ticket enclosed with this issue, which is redeemable against a future issue up to the value of 25p.

A couple of important administrative points now. Firstly, please remember when your subscription expires. Unfortunately, although DWB's profits are ploughed back as much as possible into the magazine, it doesn't stretch to a computerised mailing system, and so any checking on expired subs has to be done manually, which is extremely time-consuming. Therefore from now on I can't help with enquiries regarding expired subscriptions, although if you subscribe to the maximum number of issues available (via the sub' info in the 'Next Issue' column), this will keep you updated as to when it expires. Secondly, enquiries concerning 'lost' issues will only be followed-up if accompanied with date of cashed cheque or postal-order (cash is sent at your own risk and 'lost' orders, paid in cash, will not be considered). And don't forget, a stamped and self-addressed envelope is required at all times if a reply is requested—no S.A.E., no comment!

On a final note, the vacancy for an 'Interview Co-ordinator' has now been filled and we have many big names lined up for the future including Derek Martinus, Philip Hinchcliffe, Robert Holmes, Gerry Davis and Michael E. Briant. Thanks to everyone who applied for this post.

Don't forget to book right away for Manchester, it sounds terrific—GARY.

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Way back, in DWB#9, DWB announced an armistice with DWAS, following months of intense rivalry. In the wake of the cancellation news, and their appalling lack of hindsight, that armistice is, for the time being, at an end. The DWAS Exec. has become notorious for its own self-important and elitist attitude. They have brought this upon themselves by their insistence on 'closed-door' Exec. meetings. At these meetings they discuss matters supposedly pertaining to the efficient running of the Society and services offered to its members—yet the 'ordinary' member is not permitted to attend. Last issue, as an integral part of his diary feature, Deputy Convention Organiser Steve Pugsley dared to suggest what goes on at these meetings—and that only dwelt on the organisation of 'PanoptiCon' and not the endless bouts of inter-departmental bickering and disputes which comprise the bulk of these meetings. Even as the show was being slowly throttled, the DWAS Exec. still chose to place its own self-importance above the show, as Steve Pugsley descibes in the following 'Sound-Off' piece which outlines the events of the meeting that took place on 15th September 1985...

WHAT REALLY GOES ON AT DWAS EXEC.MEETINGS BY STEVE PUGSLEY

SOUND OFF

I am about to commit a crime; not just a trivial violition but one of the most heinous acts it is possible to commit. As a result, my name will be forever vilified in certain quarters, but I feel the time has come to give DWB what it wants and commit the most unpardonable sin of all: revealing the events of a DWAS Executive meeting.

I must admit that I went to the meeting on Sunday 15th September with a feeling of satisfaction following my work at PanoptiCon 6 at Brighton in July, which I had described in last month's DWB. Imagine my surprise, then, when David Saunders, ex-DWAS Co-ordinator, endeavoured to bar my entry to the meeting. His motives were revealed by a glance at the agenda which included an item concerning my dismissal as Deputy Convention Organiser. (Coincidentally, neither Paul Zeus—the Convention Organiser—nor myself had been sent a copy of the agenda and so this item came as a complete surprise to us.

The reason given for my dismissal was my convention article in last month's issue of DWB (#26, pages 8-11). Chris Dunk, Dominic May and Tony Jordan (the latter then short-listed for the vacant Co-ordinator's post), put forward the following objections:

(i) The article was irresponsible in that it suggested friction between the Convention Team and the Executive implying disunity. (Well, my article was supposed to be an honest account of my experiences and would have been unbalanced had I ignored the tribulations caused by Executive members. Indeed, Gary had toned down some of my implied criticism of the Executive when editing the article).

(ii) I had touched on events that had occured at Executive meetings. (Will it really result in the end of civilisation as we know it if the all-embracing secrecy of these events is penetrated? More importantly, why shouldn't 'ordinary' members have the right to know what goes on at these meetings ? This latter point will become obvious on further reading of this article...).

(iii) I had written for DWB ! (How could I escape this grim charge other than expressing amazement and explaining my ignorance about any policy banning DWAS officers from writing for DWB ? The answer received was that although this is not official policy, it is accepted practice).

I was then invited to explain my reasons for writing the article. My defence is as follows...

My article was written with the intent of stirring up the Executive. However , it was not written with the aim of damaging DWAS, but to wake the Executive up and force them to see the damage that they are doing to the Society.

DWAS has lost its position of fan leadership. 'CT's' role is now performed better by DWB, the Reference Department is made redundant by 'Cyber-Mark Services', 'Tardis' and 'Cosmic Masque' have been replaced in quality and content by several other fanzines , and DWAS's contribution during the Cancellation Crisis has, quite frankly, been pathetic. The only reason that remains for joining the DWAS is, or was, that it still organises the biggest and best conventions in this country. But they now stand to lose that as well, and my article was written to try and make the Executive realise WHY, and try to make them realise that they must act NOW before even this was lost to outside enterprise (which, since then, is now inevitable).

DWAS's main problem is centred around inter-Departmental interference. This is endemic within the Society and is threatening to pull it apart. Most Department Heads are determined to have their fingers in everybody else's pie and attempt to have a say in the day-to-day running of their peers' Departments. Such interference led to the current 'Tardis' editor announcing her resignation after a single issue and it has led to the resignation of many able Executive members in the past. Executive meetings are the scenes of constant battles by Department Heads to maintain control over their own areas in which, naturally enough, they are the experts.

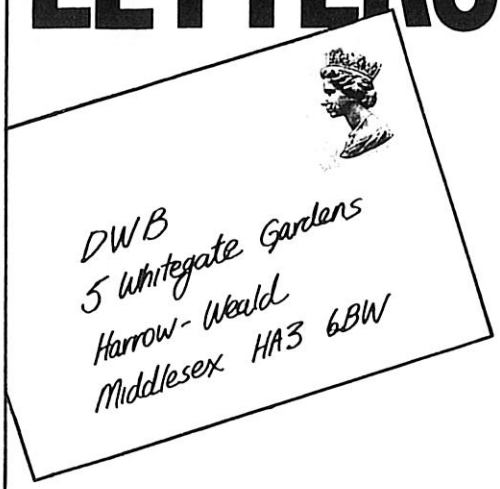
The Convention Department, as the flagship of DWAS, particularly suffers from this problem. My article was a chronicle of fustration, designed to bring home to the Exec. how close they had come to forcing the entire Convention Team to walk out. This would have led to the cancellation of 'PanoptiCon 6' which would subsequently have had a calamitous effect on DWAS's finance and future.

The problem was that the Executive would not let us simply get on with organising the event. Paul's team (in particular Leonora Rich, Sherry Hannan and Bill Chaloner) have had years of experience in organising conventions and know what they are doing. Few can deny the marked improvement in the efficiency at DWAS conventions in recent years. However, we had to endure constant interference from the Executive, despite the fact that they had been presented with, and accepted in April, a seventeen-chapter booklet containing a complete detailed breakdown of our plans for 'PanoptiCon'. Our decisions were continually under threat and aspects of the organisation were delegated to non-team members without Paul even being consulted. It was a hard struggle for Paul and I to ensure that the arrangements and organisation of 'PanoptiCon 6' remained in an acceptable form.

During the actual event there were too many 'chiefs' running around giving contradictory orders. Hence the Executive managed, temporarily, to stop the showing of episodes

(Please turn to page 7...)

LETTERS



DANIEL DENMAN, Chorleywood, HERTS

DWB#26 was a crushing disappointment. It contained none of the features for which I had sent my money; instead 3 sides were wasted by foolish elaboration of rumours concerning a television programme's demise (which, after all, is all 'The Cancellation', as it is now commonly known as, is). It contained nothing at all new, merely just going over that article in that oh-so-accurate newspaper, 'The S*n', as you call it, and a few snippets of information, into a "crisis" worse than the 2nd World War, Pompeii, and the Air India crash put together! Speaking personally, I have never read, or had inflicted on me, a bigger load of codswallop. If this is what DWB is offering over the next year, its poll win will certainly be a one-off.

Most indefensible of all, you again slag-off the DWAS. Think a moment . . . this "mysterious, all powerful" Exec. is a group of fans who give up their own time to bring together people nation and worldwide in a common appreciation of a television show. What reward do they get? Answer: to be slagged-off in a rag advertised in their own newsletter, for no very good reason bar that they are doing nothing about a rumour concerning a television show's future. Even if it is true, SO WHAT? Call me "disloyal" or whatever you want — is the demise of a television programme enough to warrant the execution of anyone who may be in the Exec.? Past quality programmes, 'The Avengers', 'Star Trek' and 'Blakes 7' among them, have been cancelled. Were there riots in the streets then? If Mr. Grade wishes to remove a programme from his own schedules, LET HIM! Stop all this smug claptrap about "public corporations" and so on. For goodness sake, do you lot have lives beyond DOCTOR WHO? I like to read about it—about Chris Boucher (no interview), other fans' views (no poll results)—about anything which isn't "petty elitism", to quote a past letter writer, or vastly fleshed out reports of what took up a few paragraphs in 'CT'. Apart from the Target covers and Season news and, as always, the Letters, there was nothing of the slightest interest in DWB#26—and that is 5 pages at the most. Value for money? I doubt it. And now the promising issue 27 is shelved (Target Special). I very much doubt I will renew my subscription for DWB when it expires. I don't want to know what you wrote to Michael Grade, what Michael Grade wrote to Antony Howe, what God said to Elijah—I want to know about DOCTOR WHO, which is why I buy a DOCTOR WHO bulletin.

*I'm sorry you were unhappy with the last issue, Daniel, and I hope you are in the minority—what was said had to be said. If you look back to DWB#24/25 you will see DWB actually treated the 'S*N' report with scepticism, and it wasn't till this rumour became fact (viz the BBC telex and commissioned writers' revelations) that we waited to print the truth. We took a harsh line against the DWAS because they left their members in the cold, even after the facts had emerged.*

MARK WILLIS, Cadman Cres, WOLVERHAMPTON

Credit where it's due—DWBs 24/25 and 26 were truly thrilling publications, and my warmest congratulations to you for winning the Fanzine Award. Jeremy Bentham's news feature was excellent and put the latest 'CT' in the shade. The DWAS monthly hand-out has had its day as a credible source of programme news, but don't be too harsh on it; it still operates well as an umbrella for Exec. reports, adverts and merchandise reviews.

Where to begin to comment amidst the sheer wealth of intelligent, well-planned and executed material? The Special's interviews were fascinating, Stephen Glancy's 'Continuity' piece was a gem of entertainingly presented argument, and the two 'Sound-offs' have betrayed the original (and, in my view, un-sound) intentions of the column and said something that has needed saying for a long while, in a fair, compellingly written manner. Certainly not "controversy for controversy's sake" disease which plagues so many fan writings. Fandom is indeed a two-faced beast; destructive and bitchy, yet constructive and appreciative. Let's not allow the former face to dominate.

Just one thing nags at my mind in reading DWB, and that is your near-arrogance on occasions. Neil Hutchings letter(DWB#26) picked up on the 'schoolmasterly' editorial of the Special, and your responses to letters—too few and far between—are, in many cases, just cheap, snappy retorts. In the first instance, you deride those who fail to vote in your Poll with a condescendingly false assumption that the singular explanation for this is apathy. I can speak for no one else, but the reason I don't vote is because I view such a large-scale poll as silly and because I cannot make my mind up about so many important and involved categories. Okay, it's good fun, but you treat the results as more than that. 362 readers' opinions (and I strongly doubt even a small percentage of them have properly thought their views out) are simply not representative of the views of DOCTOR WHO Fandom. It's a ridiculous state of affairs to take seriously the outcome of 362 peoples' "list in order (1st to 12th) (of their) twelve all-time favourite stories"!! I won't deny that it provides a vague impression of what is popular and what is not popular, but to analyse and attach importance to the result is to go too far, in my mind. That aside, please allow me to exercise my right not to vote without lecturing me in an editorial and without accusing me of complacency.

In the second instance, correspondents in #26 drew attention to your smart-alec one-liner regarding S.Clemetson's sincere views, and your sarcastic comment to Keith Topping in the same issue follows a similar pattern. This is arrogance and endears no one. Furthermore, and I may be guilty of false accusation here, it seems to me that you all too often avoid answering letters which convincingly and fairly criticise your editorship of your 'zine; cases in #26 include letters from Phil Matthews, Simon Cunnington, Neil Hutchings. It's easy to publish criticism in a bid to to show you're not afraid of it—far more difficult to say you were wrong or to apologise, if that is the case. Please don't get the impression I'm out to put you down. I really enjoyed the last two DWBs and look forward to future issues. It's just that I've seen too many people corrupted by "power", and in DW Fandom terms, editing DWB is synonymous with power. I'd be glad if you told me I've got the wrong end of the stick, but please answer my queries anyway.

Mark, you've got the wrong end of the stick! But seriously, it's always been my policy to maintain a low profile in the letters' section as much as possible, as they are the pages devoted to the readers and their views. In the rare cases I do reply, as you have pointed out, they have been laced with sarcasm, but only where I genuinely felt it was warranted. For example, I felt Mr. Clemetson came across as feeling rather sorry for himself. Afterall it takes two to tango and he could easily have attempted to strike up a conversation with someone at 'PanoptiCon'—there were many others who attended by themselves. In extreme cases, like Leo Telling's 'BBC Enterprises' based letter in the Special, I have put my thoughts forward, and yes, I even apologised to readers' criticisms of the Winter Special's 'In Black & White' article (DWB#22, pp.4). It is for the very "power" you mention that I try to keep clear of Letters pages debates and instead leave to the readers who can put their views forward in a follow-up Letters page.

As for the poll, you admit 362 votes are not representative of Fandom as a whole, although I'd disagree. That's why I took a "schoolmasterly" approach in the Special —to encourage a few hundred more votes to make the thing more representative!

WILLIAM PRESTON, LONDON SW6

I think you deserve a hearty congratulations for the stand you've taken in the 2nd cancellation crisis. I was surprised that you take such a vigorous view of the supine inaction of the Exec. I note that Phil Matthews (letters) took a similar line and I scarcely took seriously his comment that if DWAS acts the way it does for much longer, it will lose us the programme. When I read the 'Stop Press' it seemed almost prophetic...

Clearly, DWB seems to be the only thing in Fandom prepared to take serious action. Presumably the Exec. are too busy choosing a new Co-ordinator. The public should know they've been conned by Auntie Beeb—and only we can tell them.

Meanwhile, I thought that DWB#26 contained two excellent pieces: Jeremy's cover story and Steve Pugsley's 'Sound-Off' article that pointed a truly accurate finger at all that is snide, cynical and despicable in our Society. To be honest, I am fast believing that if DOCTOR WHO has a future, it should be a future without the current DWAS. It doesn't seem to be doing us much good.

KEVEN BROOKS, Wisbech, CAMBS

Reading DWB#26 really made me realise how down right pathetic the BBC really are. What really made me cringe was the sentence on page 6 in Grade's favour where he said the cancellation was far from his wish but he had other departmental heads who thought differently. Surely you can see he is trying to take the blame off his own shoulders and dumping it on someone elses'? Does Michael Grade call DOCTOR WHO's success in America "a failure" and does he not see the money the programme is bringing in?

The DWAS, as usual, are pussy-footing around doing next to nothing, allowing the BBC to destroy the show bit by bit, and it now seems the BBC have hammered too many nails into the Doctor's coffin for even him to escape. I, and all other fans of DOCTOR WHO, appreciate all DWB is trying to do.

TIM GREAVES, Eastleigh, HAMPSHIRE

I have never felt such utter contempt for anyone as I now feel towards Michael Grade and his cohorts after reading Jeremy Ben-

tham's Cancellation Update. For a public-serving corporation to sink to the depths of lies and deceit in an attempt to lessen the impact of its filthy plan to scrap the show, is disgusting and totally unforgivable.

Although I have watched DOCTOR WHO for many years, I am relatively new to Fandom, and I must say how well 'Sound-Off' echoed some of my own views, foremost that I thought the idea of joining a fan group or appreciation society was to be appreciative. I was amazed at the amount of petty bickering, criticism and blatant rudeness that goes into some fan—maybe I shouldn't use that word—mags. I was so disillusioned that I nearly dropped all interest in Fandom, intending to return to just contentedly watching, and enjoying, every episode of a great television show. Instead, I confined my reading to the most interesting and informative magazine on DOCTOR WHO ever...DWB. Well done, Mr. Pugsley, for putting your thoughts onto paper; hopefully your article will make one or two people stop and take heed...

Mr. Pugsley's diary of 'PanoptiCon Six' provided an interesting insight into the behind-the-scenes struggles to make the convention work. I didn't attend, but my congratulations to everyone involved in making the event a hit; you really deserved the success.

On a final note, a word of thanks for Richard Starking's achingly funny Whotoon (the two Cybermen), his best yet. I laughed and laughed, read it again, and laughed and laughed some more !

KEITH TOPPING, *Walker*, *NEWCASTLE-UPON-TYNE*

DWB#26 was without a doubt the most depressing read I've yet had to suffer in my lengthy involvement in Fandom. Not your fault of course, but after what occupied the first page or so, almost everything after had to be treated with a large dose of cynicism, and an equally huge amount of pessimism. To say that I enjoyed reading DWB this month would be a stupid thing to say, but once again congratulations on the layout—a further contender for the 'Best-yet-DWB-cover' award.

What surprised me most about the cancellation issue is the way that Fandom have appeared to play along with the BBC's game, and attempt to fight a 'conventional' campaign with a conventional villain in Michael Grade. Hasn't it occured to anyone that Michael Grade is simply a pawn being used by the bosses at the BBC (the same men responsible for the recent 'Real Lifes' debacle) ? Grade is being used, DOCTOR WHO is being used, we are being used... If it wasn't so tragic it would be laughable. The reason Grade was brought in in the first place was to tighten up the BBC and attempt to produce a schedule that could compete with the independant companies. I do not agree with what Grade did to DOCTOR WHO but I can understand it, but the real enemy is the idiot up on 6th floor who thinks that the BBC can ever compete with ITV. The corporation is and always has been, at least in terms of ratings, a poor competitor to the independants, and probably always will be because of the money factor. The BBC doesn't want DOCTOR WHO to continue. This is apparent now, and has been with hindsight since they first began tampering with the show's schedule some years ago. It is nothing to do with the show's popularity, it has nothing to do with the production and, most of all, it has nothing to do with the show's quality as compared with the past. The simple answer is that the Heads at the BBC do not want television programmes that cost a lot of money. They would sooner import something glossy, American, and cheap and present that opposite the 'A-Team'. The simple truth is that DOCTOR WHO is doomed, and has been for about five years. The only reason the show wasn't axed back in 1981 is because the BBC Heads are inherent cowards as shown by their handling of the whole issue. There is nothing that we as fans can do about it, and though it hurts me to say it, DOCTOR WHO is dead. Of course, there will be the outcries, just as there were over 'Blakes 7', 'Tenko' and 'Dallas'. But ask yourself, "who got their own way over each of those issues ?" The answer ? The BBC !!

As a secondary thought, I have to say that anyone looking at fan productions of the last year or two may well be wondering what we're trying to save. It is patently obvious that your average DOCTOR WHO fan is intolerant, bigotted, and on occasions paranoid to the point of obsession. We're a self-interest group, and as self-interest groups go, one of the most self-interested there is ! It may hurt to have to admit to ones self that we have probably done more harm than good, but it is a little late now for recriminations. If one good thing does come out of all this, I hope it is that it will teach people to be a little more tolerant of others' opinions and a little less critical of others' efforts, be they in front of or behind the cameras, or in print. Of all the mistakes made during the last couple of years, and there have been many, the most important have been our own.

I hope that somewhere in your hearts you will leave a little section dedicated to a piece of escapist fun called DOCTOR WHO, a programme that once caught your imaginations and perhaps, in the end, proved just a little too popular for its own good...

TIM COLLINS, *Nr. Epping*, *ESSEX*

I am glad to see that you are more active than the DWAS on the 14 episode decision, but I do feel that you are wrong to jump to the conclusion that the BBC is deciding to axe the show. I fear you are simply misinterpreting the facts.

For a start, the BBC is not underplaying 'WHO, on the contrary there has been a surge of 'WHO publicity on BBC1 in recent weeks. Joanna Lumley was not silenced on 'Wogan'—she had been told to mention the DOCTOR WHO Exhibition and she did. If the BBC had wanted to avoid the subject they would hardly have had her drive up in Bessie !

You also forget the 'Breakfast Time' appearance of JN-T, Colin Baker and the Daleks on Bank Holiday Monday, and the fact that when Liza Goddard was interviewed the day after the Handsworth riots, a clip from TERMINUS was shown, even though time to interview her was of such a premium on such a news-heavy day. Finally, do not forget the Colin Baker slot destined for the 'Children in Need' appeal at the end of November, plus the heavy and favourable publicity given to the radio show in the 'Radio Times' letters pages.

As for the lack of summer repeats, we did have both Daleks films in April and with the establishment of the 'Six O'Clock News' as a regular feature, summer slots to replace 'Nationwide' are no longer available.

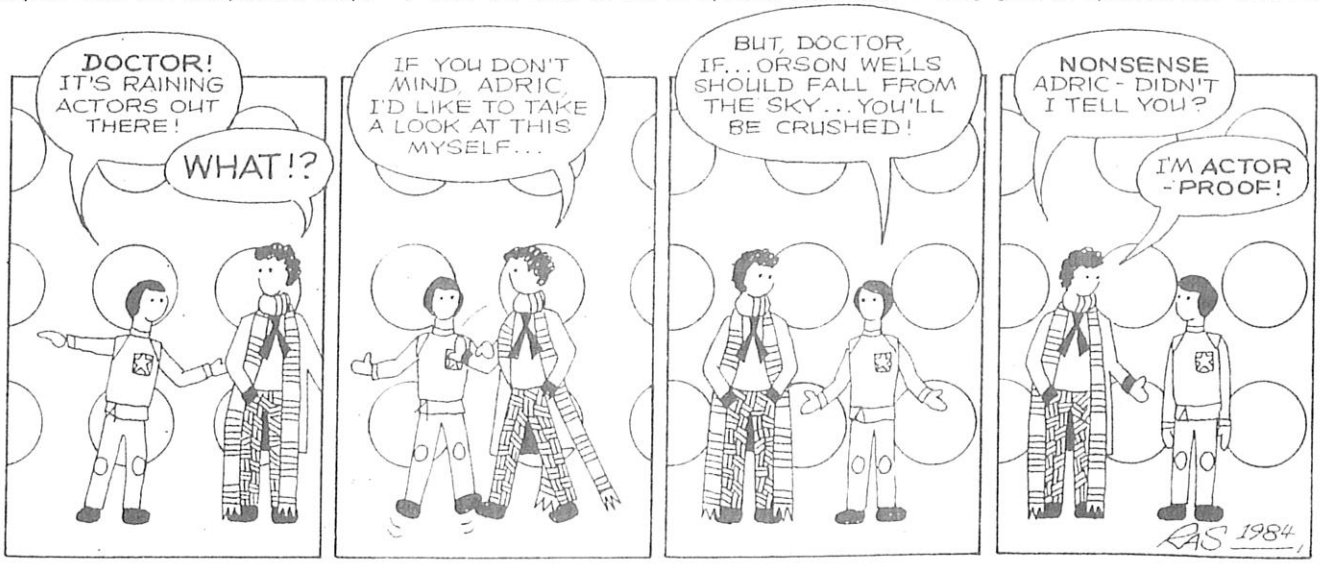
While I agree that the 14 episode decision is bad for the fans, I do not think that there is yet enough conclusive evidence that the show has been axed. Nevertheless, I applaud your efforts and have myself continued to write in to Grade and Cotton urging a continuing commitment to the show.

TREVOR LAMBERT, *Doncaster*, *SOUTH YORKSHIRE*

I'm still trying to work out whether your 14 episode news is based on an official announcement from the Beeb, or merely on a couple of asides at 'PanoptiCon 6' from Philip Martin and Graham Williams. I believe that Williams was told there was "no room" for his story in the new format. This could easily mean that nostalgia based stories are no longer required—not that the season was shorter than usual. Admittedly, Philip Martin's statement is a bit more difficult to explain.

As for the 'Stop Press' piece, that was obviously speculation and badly argued at that. I don't think you can read much in to Terry Wogan interrupting Joanna Lumley since he does this to everyone ! It seems the only reason the presses were stopped was because you realised you needed some padding to fill the 16 page quota !

However, even if we do only get 14 episodes, would that be a totally bad thing ? With a few notable exceptions, I can't think of any programme which runs for more than 13 episodes. Even DOCTOR WHO's parasitic brother, 'The Tripods', only gets 12 episodes and that will only


DOCTOR! IT'S RAINING ACTORS OUT THERE!
WHAT!?
IF YOU DON'T MIND, ADRIC, I'D LIKE TO TAKE A LOOK AT THIS MYSELF...
BUT, DOCTOR, IF...ORSON WELLS SHOULD FALL FROM THE SKY...YOU'LL BE CRUSHED!
NONSENSE ADRIC - DIDN'T I TELL YOU?
I'M ACTOR-PROOF!
GAS 1984

last three years. And it will obviously lead to much higher quality productions—and therefore a rosier outlook. Personally I'd rather see 14 weeks of stories like REVELATION and ANDROZANI than 26 of NIMON et al...

GARRY BRADBURY, Ashton-Under-Lyne, LANCS

I wish I could feel surprise over your #26 headliner. Disgust, yes. Anger, yes. But no real surprise. Isn't it terrible when you come to expect such behaviour from a public corporation ? I can understand DWAS' reluctance to jeopardize their relationship with the BBC, but I have to agree that when the Corporation has stabbed us all in the back, this should take second place to concern about our favourite series. Michael Grade's plaintive cries in reply to Verity Lambert's letter were feeble ; as 'Controller' he should be able to exercise a certain independance, and if he can't, he should resign.

Steve Pugsley used his space to great effect, and I must concur with everything said.

JOHN DRAKE, Bradford, WEST YORKSHIRE

I feel compelled to put pen to paper to register my disgust at the irresponsible attitude of a number of your correspondents with regard to the cancellation.

The poison-pen attacks on the current production-team really sicken me. Whether one likes the show as it is, or not, there is no excuse for such self-assured, patronizing drivel as that dished up by Richard Fitzgerald and Sheldon Collins in DWB#26. These people, and their like, seek to blame John Nathan-Turner for the show's cancellation, and such is their anger they feel qualified to demand sackings, resignations etc., even suggesting replacements ! Does Michael Grade read DWB ? I hope not, for the programme will probably never return. If so-called fans think the show for the last 5 years has been utter bullcrap, then why should the BBC waste money on it ?

I suggest the main reason for all this Nathan-Turner baiting is the growth of Fandom itself. As Steve Pugsley states in his 'Sound-Off' article, JN-T & team are the most visible aspect of the show for people to attack. His shows have been produced in a climate of constant bickering from fans as to what is right and what is wrong for the show. The 'leading lights' of Fandom tell us what to expect and what we ought to think about the show. Open - mindedness has gone and people sit and watch the show with too many preconceived ideas. For God's sake, it is only a TV show! Those who set it up to be something else are misleading themselves. It is not trying, nor should it try, to compete with the works of Orwell, etc. in its content, and as such is not up to the detailed scrutiny of 'A' level English literature students, to which it is now constantly subjected. I used to read 'zines with enthusiasm, but as a result my enjoyment of the show suffered. I began to feel unworthy if I'd actually enjoyed the programme ! "Christ, what's wrong with me, I liked that episode !"

For me, Fandom has become too introspective and self-important, so I'll do without it and get on with watching the show , if and when it does returns. If it does not return, can Fandom honestly lump all the blame on Mr. Nathan-Turner and wash its hands of the whole unsightly affair ? I think not.

As a post-script, I would like to point out that, in spite of having been 'told' Season 22 was crap—I enjoyed it all. So sod you !

JOHN ELLER, West Eaton, NR REDDITCH

My enjoyment of the superb DWB#26 was really spoilt by two of the most disgusting pieces of trash Fandom has ever had the gall to vomit forth. These people are NOT fans but glory grabbers after the limelight . Richard Fitzgerald at least tried to back up his imbecilic arguments with some of JN-T's carelessly thought out statements, but Sheldon Collins' (is that a pseudonym to stir up a bit of a storm on your Letters page ?) letter had me crying with shame to be a fan. He seems to be one of these fans who are in love with a memory which has the addition of nostalgia, blinding them to any reasoned arguments on the subject. I challenge Mr. Collins to name me one season so consistently excellent as the 22nd, which is the best season I have ever had the privilege to see (I have been a regular viewer since THE DOMINATORS). Yes, I consider it to be a privilege to see JN-T's DOCTOR WHO, not a pain as do some so-called fans like Martin Wiggins, who aren't intelligent enough to understand the excellent story concepts engineered by JN-T and so just sit back and do what they are best at—criticising him.

Sheldon Collins is wrong. The public love JN-T and his stories, and do want to watch them. JN-T has given a near decimated show the kiss of life. He is a whizz-kid and is resented by the faceless dictators on the 6th floor. This myth the fans spread about that JN-T ruins all the monsters he brings back is a disgrace. He has restored the Cybermen to greatness and given us the two best Dalek stories ever. The Silurians / Sea Devils in WARRIORS OF THE DEEP had far more depth and interest compared to their shallow counterparts in the two Pertwee stories, and the Master has never been better—just face it, Ainley is a genius. And look at all the marvellous new villains JN-T has brought us too; Sil, the Malus, the Rani, Argolin, etc. My admiration for JN-T is far stronger than it was three years ago, and I have never loved the show more than I do now.

My one final appeal to the die hard fans is THINK IT OUT. Just think if you had MIND OF EVIL, ANDROID INVASION or RIBOS OPERATION in Season 22, what would the worst story be ? Obvious really. The six JN-T stories rise head-and-shoulders above the rest. Indeed, it is very hard to name 10 non-JN-T stories that are better than anything in Season 22. It may be too late for Wiggins, Fitzgerald and Collins, but not for you fans. Please, I implore you, judge JN-T on what you get, not what you don't get.

!

SHAUN BRENNAN, Harwich, ESSEX

It's sad, but true, that Fandom is largely responsible for the rut that JN-T has pulled the show into. I think that many fans , myself included, continue to watch simply because it is DOCTOR WHO , but is this for the best ? Watching for the sake of it is ultimately self-destructive; eventually it becomes an automatic process, from which one gains no enjoyment or stimulation. Sad, isn't it ?

* "YES" TO VOTING AT POLLING - TIME *

DARREN SHORT, Longlevens, GLOUCESTERSHIRE

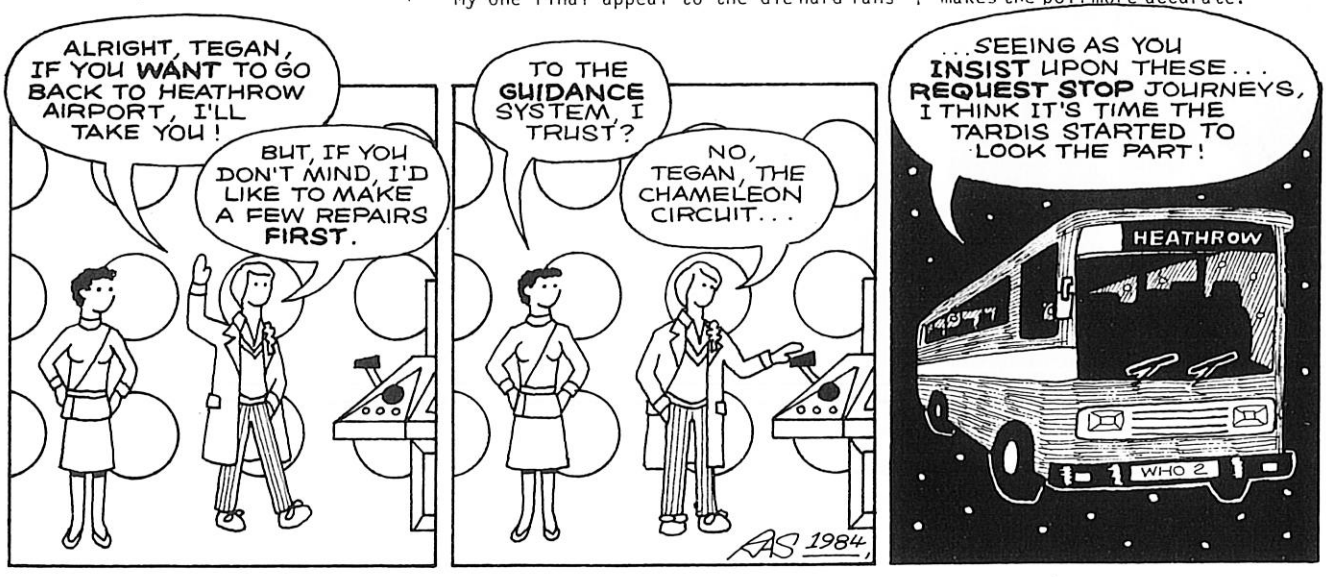
I agree that fans should participate when required. As 'Tardis' reveals, the Editor of DWB does work damned hard to make DWB work, so any effort on our parts does go towards helping his endeavours. After all, we pay to see success so why not contribute towards better results ourselves ? It is a tribute to Gary's labours that a Series Survey is achieved in the first place, let alone DWB once a month. No other fanzine tries so hard, DWB towering above the rest for professionalism, style, and above all value for money !

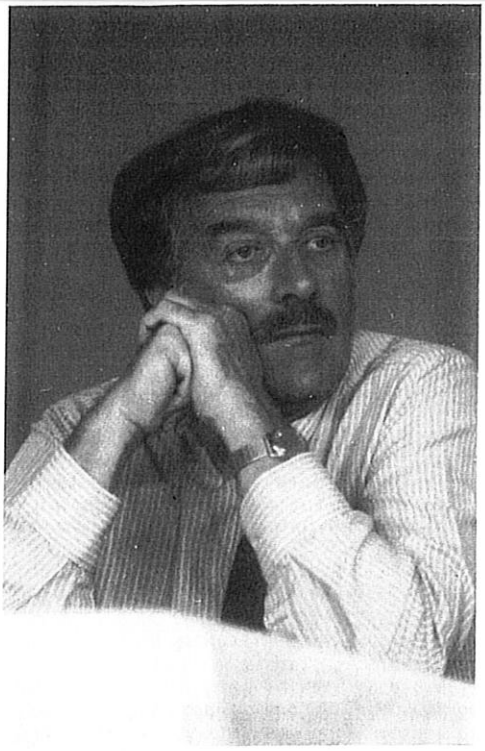
MILES BROWNING, Swindon, WILTS

I have a confession to make. I did not vote in your poll and after reading some of the letters I feel very guilty. You can definitely count on me with your next one. I have been one of the fans who sits on his a*s* and lets other people get on with the work—I hope that the comments in your mag will get other 'fans' who were like me off their backsides too !

STEVE ROGERS, Beccles, SUFFOLK

What I can't understand is why the poll results are so popular (DWB#20, page 12). How can anyone, who has the oppurtunity to vote—but did not—want to read the results of a poll they didn't vote in ? The best way we can all express our opinions (together) is by voting in a poll. I know a poll takes away the individualness of our opinions, but I'm sure nobody wants to know hundreds of slightly differing opinions on the same subject (barring Gary who's conducting the poll). The results won't and can't please everyone (pointless having one if it did), but your vote can help improve the performance of a story, Doctor etc., which makes the poll more accurate.


ALRIGHT, TEGAN, IF YOU WANT TO GO BACK TO HEATHROW AIRPORT, I'LL TAKE YOU !
BUT, IF YOU DON'T MIND, I'D LIKE TO MAKE A FEW REPAIRS FIRST.
TO THE GUIDANCE SYSTEM, I TRUST?
NO, TEGAN, THE CHAMELEON CIRCUIT...
AS 1984
...SEEING AS YOU INSIST UPON THESE... REQUEST STOP JOURNEYS, I THINK IT'S TIME THE TARDIS STARTED TO LOOK THE PART!
HEATHROW
WHO 2



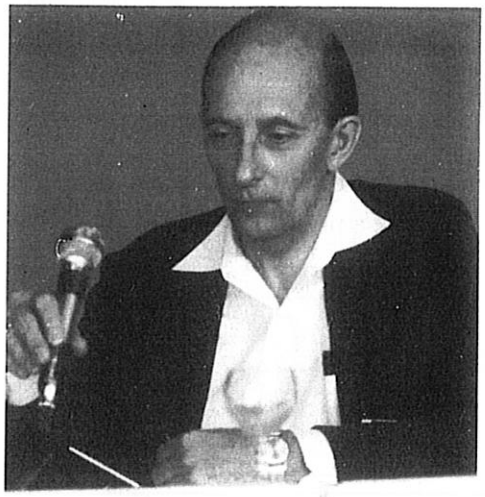
PHOTOS (Anti-clockwise): John Levene, Ian Marter, Nicholas Courtney, Colin Baker, Peter Miles, John Leeson and Mat Irvine. (Photos copyright(c)1985 MARION BREEZE).

GUIDE TO PANOPTICON 6 PHOTOS (DWB # 26): (Clockwise) Jon Pertwee, Peter Davison, Nicola Bryant, Jon Pertwee, Patrick Troughton, Peter Davison, John Leeson, Michael Craze, Patrick Troughton, Nicola Bryant, Michael Wisher and Roy Skelton. (Photos copyright(c)1985 MARION BREEZE).

Report by ROD ULM

Swindon, in my estimation, not the most attractive of towns, with the concrete conurbation lacking in character, interest and life. Nevertheless, it ultimately surpassed in providing perfectly adequate facilities for the 1985 'Leisure Hive' convention, which took place over the August Bank Holiday weekend in the Wiltshire Hotel.

For the most part, the convention's organisation was fine, and so it was a great shame that a couple of minor faults occured at crucial moments (i.e. Friday evening when nothing happened because the video eqipment arrived 2½ hours late, not that the organisers seemed too concerned). But such setbacks didn't detract from the overall success of the event. For example, the guest-list, especially for a small event, was very impressive. Thus, on Saturday, we were treated to no less than 3 guest panels, the first of which featured Ian Marter (who is currently writing the Harry Sullivan novel and whose script for Season 22 was rejected for being "too complicated"), David Banks (presently involved in preparing the much-awaited Cyber -



book), John Levene (now working in display presentations) and Nicholas Courtney, all of whom were most enthusiastic and therefore well received by the audience.

The afternoon session saw the emergence of Colin Baker, and any doubts as to whether or not the decision to give him a solo panel (without interviewer) was wise, were quickly dispelled as he proceeded to entertain warmly and wittily for the next 90 minutes. He spoke both seriously about his hopes for the future of the show, and humorously, explaining how Paul Darrow's acting in TIMELASH had repaid him "ten times over" for his OTT performance in 'Blakes 7', and how he had initially wanted to do a Rambo impression at the end of ATTACK OF THE CYBERMEN and blast every Cyberman in sight !

Colin's panel was soon followed by a John Leeson/Mat Irvine/K9 discussion, which I personally missed in order to watch THE DAEMONS in the video theatre.

The early evening started with the Fancy Dress (including an amorous Cyberman who had a fascination with a certain Movellan's rear !), and then by the cabaret. The latter really was a superb show. Hosted by John Levene, it featured David Banks reciting his "excellent" Cyber-poem and the comic-pairing of Nick Courtney and Ian Marter performing a series of hilarious sketches. Ian Marter (appearing as his brother 'Jock') also read a supposed passage from his new novel, in which he made mockery of his literary style (was this piece really supplied by Gary Russell ?). An extremely popular disco concluded the evening.

* * * * * * * * *

Sunday morning's events began briskly at 10 30 a.m. with the auction which, although initially presented rather drably, was tremendously enlivened towards the end with the arrival of John Leeson as auctioneer. Items on offer included Sarah's headscarf from THE ANDROID INVASION, the scripts of DALEKS' MASTERPLAN and STONES OF BLOOD and, as a special bonus, K9's tail, severed specially for the occasion by Mat Irvine !

Then another panel, this time with Nick Courtney, John Levene, John Leeson, Mat Irvine, Ian Marter and the newly arrived Peter Miles (who had much to say about 'Moonbase 3').

The early part of the afternoon was spent autograph-hunting, video-watching or scouting around the Dealers' Room, manned by both commercial outlets as well as fan-enterprises.

At around 4 00 p.m. began the fans' cabaret, which featured some very original items (such as Paul Cornell's monologue, and Miles Booy's 'Dr Who and the Bucks of Fizz'). However, there were also some very pathetic attempts at 'entertainment' which proved a sharp contrast to the very polished performances which the guests had performed earlier.

Afterwards, Mat Irvine gave an enlightening talk on special effects, with the aid of videos, slides and actual models.

The closing ceremony then rounded off the weekend, though unfortunately a badly organised raffle concluded matters on a somewhat downbeat note.

Finally, on a personal note, this was the first convention I've attended, and as such I thoroughly enjoyed it. A tremendous atmosphere was established throughout, with guests and fans alike mingling happily, and with very few signs of the "closed-door elitism" which Mr. Clemetson (DWB#24/25) found so prevalent at the 'DWASocial'. Indeed, to the contrary many new friendships were made and so I hope that the above report acts as a contrast to his pessimistic forebodings, which almost persuaded me never to attend a convention, an action which, in hindsight, would have been much regretted.

on Saturday evening, despite the previous announcement that these were to be shown continuously that evening, adjacent to the games, disco and auction. And some artwork was stolen because an Executive member had sent the steward responsible for guarding it, off to do something else, without informing me. I must, however, admit that the Exec. were much less of a problem at the event than I had anticipated, probably because they were more now concerned with getting on stage than involving themselves with the minutiae of the organisation.

This article is not intended to be a blanket criticism of the Executive. Ian McLachlan, for example, strikes me as a very genuine and well-motivated person, and David Howe was always keen to 'offer' help and advice, in marked contrast to other Exec. members who wished only to 'impose'.

There was one, in particular, who made Executive meetings a real endurance course and he is a longstanding member of the Exec.. When not being incredibly rude to individuals present, or shouting at them, he would be making sniping, sarcastic comments while anyone else was speaking. He continually got his own way by making up the past as he went along, that is by inventing decisions that had supposedly been passed at previous meetings, and throwing a tantrum if anyone disagreed with him. His most notable outburst was at the large pre-convention meeting in front of many younger members of the Society and in front of whom one would have supposed he would have wished to have set a good example ? It concerned his attempt to insist that a 9-1 vote concerning stewarding arrangements had been taken at a previous meeting. On being reminded that there had, in fact, been only 4 Executive members present at the meeting in question, he leapt angrily to his feet, screaming: "I WILL NOT BE DEFIED !"

The point of all this was to convince the Executive that they were virtually impossible to work with. The present convention team were extremely dubious about working in such conditions, and any replacements would be even more likely to find the problems of working with the Executive insurmountable.

Unfortunately, the Executive were unable to see that my DWB article had been constructive in its intent. If my aim had been malicious, there are numerous incidents that I could have included in my Convention Diary to damage the Executive's reputation. Paul and I went to the meeting with positive ideas for DWAS's future in the vain hope that, having read the article, the Executive would see the damage they were doing to the Society and hence adopt some of our ideas.

Our suggestions were to have been along the following lines; the Convention Department would present a detailed breakdown of the plans and budget of each proposed event which the Executive could either accept or reject. If the event were accepted, the Convention Department would keep the Executive fully informed of progress while maintaining complete control over all aspects of the preparation, organisation and running of the event. Thus would be avoided the constant confusion we faced before 'PanoptiCon 6'.

No successful organisation, commercial or non-commercial, is run like the DWAS. The present system may have worked well in the early days when DWAS was still small and run by a committed group of friends, but it is now resulting in inefficiency and stagnation. Paul and I hoped that if our proposals regarding the Convention Department were accepted, other Departments would reorganise themselves in a similar way, resulting in increased efficiency and that Department heads would have less oppurtunity to interfere in the affairs of other areas. Hopefully, this would lead to DWAS recapturing its former dynamicism and usefulness.

But, sadly, it was not to be. We did not even get a chance to present our proposals. Try as we might, we could not turn the Executives' minds from petty concerns; every example I gave of how they had made life difficult or unpleasant for Paul, myself or our stewards, was interrupted by comments from the above notorious Exec. member of "Good" or "I'm glad".

The Executive did not want to discuss the danger DWAS was in. They complacently assured me they were well aware of the problems I had mentioned and had matters well in hand (sic). They then turned the meeting back to the much more important issue : my hideous crime in not presenting them as munificent supermen and in hinting at the terrible things that go on at Executive meetings, and in daring to write for DWB. And so I was dismissed. I then had to leave the meeting, accompanied by Paul who was furious at having his team dismantled, and who felt nothing of use could be achieved by his staying. Before leaving I expressed my disgust at the way it had been intended to achieve my dismissal—before I was even aware of the motion. I was assured that, had I not been present at that meeting, I would not have been dismissed without being given a chance to defend myself. This statement is given the lie by the fact that a few days later Paul received a letter saying that after he had left the meeting, a decision was taken to dismiss him as well. (The letter concluded by expressing the Executive's appreciation of his 7 years' work as Convention Organiser).

And so our involvement with DWAS is at an end. It is probable that the dismissals are unconstitutional, considering the conspiratorial way in which they were brought about and the fact that the number voting against us at the meeting form only a minority of the total number of Executive members. However, our reinstatement would serve no useful purpose. DWAS is doomed while it is dominated by present members of the Executive who are prepared to sit idly by while it edges down the slippery road to destruction.

I acted properly in trying to open up an internal debate on this matter. However, the Executive's reaction to unpleasant news is to burn the message and shoot the messanger. My fustration, and the attitude I was faced with by the Exceutive, are revealed by the following verbatim exchange from the meeting:-

Steve Pugsley: You are running DWAS into the ground if you don't change your ways.

David Saunders : THAT'S OUR PREROGATIVE.

Paul Zeus: No ! It is not our prerogative to destroy the DWAS. We have a responsibility to our members for the running of DWAS, nothing more.

Having failed to initiate internal change, all I can do is, via this article, reveal to the members the sorry state of DWAS, in the hope that perhaps there is something you can do to save the Society...

My influence is no more.

The views expressed in this article do not necessarily correspond with those of the DWB editor

Series Surv

INTRODUCTION

Welcome, all 362 of you who have helped compile the following mass of facts and figures—over 100 more than last year though still a long way short of DWB's 2000+ readership. Let's hope for a better turnout next time round.

"What's the point ?", I hear a good few of you shout. Well, DWB is, afterall, a magazine designed to appreciate and inform the appreciators of a certain unique television series, one of a very few (if any) that can boast such a lengthy and versatile heritage. The Series Survey gives DOCTOR WHO's appreciators a marvellous oppurtunity to reminisce and reflect on their personal favourite stories of yesteryear as well as those obscure stories once deemed best forgotten, as many of you have pointed out on your voting-forms. But shouldn't something be judged on its own merits, and not compared to others of its ilk? Certainly , of course. Each story, just as each Doctor, is a seperate entity , linked together by the DOCTOR WHO mythos. Take THE CAVES OF ANDROZANI and THE DESTINY OF THE DALEKS, for example——two totally different stories, the first generally regarded as one of WHO's pinnacles, with the latter discarded by many fans in the survey as the worst story ever. Yet such is the diversity of opinion that two voters actually regarded DESTINY high enough to vote it in first place ! Hopefully, the poll will succeed in emphasizing this diversity and help people to realise and respect the fact that, whilst they may have a story, Doctor etc., they personally loathe, there will always be someone who can see a positive side for it, and vice versa. Primarily, these results will provide an accurate record for the majority of you who are simply interested in knowing the latest 'ins' and 'outs' of the fickle fans' tastes (though I must confess it has provided DWB with some much-needed filler material with which to help pass the '85 Autumn numbers !).

SCORING-SYSTEM

The method used to evaluate the results is quite straightforward: the points awarded to a first place story depends on the number of stories eligible under that particular category. For example, the first place for a 'Worst Hartnell' will receive 3 pts, 2 for second place and 1 for last. Similarly, a story nominated first place in the 'All-Time Classics' category is awarded 12 pts, down to 1 pt for the story voted in 12th place. In the event of a tie the story which received the most number of votes (or nominations) takes precedence, and similarly, if the same number of votes are recorded, then the story with most '1sts' is given priority. In the case of all three matching, this is a draw indicated by a =. More data is also available this time round: in addition to total points (P), the number of people who voted for a particular story is given in the column headed (V) and the number of those who voted it first is shown in the third column (F). The number in brackets after the position number shows the position a story came in last year's poll—if the number has a line along its bottom this means its popularity has increased, pushing it up 5 or more places, and alternatively, if it is lined across the top, it has dropped 5 or more places. A = indicates no change and a - means the story was unplaced last year. Also, the number of voters in each category is given at the beginning, which explains why the latter Doctors achieve far greater votes. However, the 'All- Time Classics' categories contain proportionally adjusted results to give the earlier stories an equal innings, and therefore last years placings are not included. In the one choice categories at the end, it should be pointed out that the results aren't proportionally calculated and therefore are biased towards '80s 'WHO . For example, although 10 more people voted for the 21st Season compared with Season 5, this does not necessarily mean Season 21 is a better season, just as it doesn't make Peri a better companion than, say, Jo Grant ! In the event of someone voting for two choices under a given category, each is awarded ½ a point. Although the complete results have been included, one-off votes were not deemed worthwhile for inclusion (i.e. only one person decided to vote for UNDERWORLD, in the 'All-Time Classics' section. If two or more people voted for this story , then UNDERWORLD would have featured in this category's results). The one-choice categories, especially, amassed a large number of one-off nominations, as reflected by the stated number of voters in each case. Also, in the 'All-Time...' categories, points for Colin Baker stories were not proportionally adjusted as this would have inflated his share disproportionally, having been the most recent , and therefore fresher in peoples' minds, season. Lastly, (PB) represents Peaton, (S) indicates Season and (V) the year.

BEST HARTNELLS

NUMBER OF VOTERS: 38

			P	V	F	S
1	(2)	THE DALEKS	104	29	11	1
2	(1)	DALEK INVASION OF EARTH	88	23	8	2
3	(4)	THE CELESTIAL TOYMAKER	55	19	3	3
4	(3)	THE TENTH PLANET	54	22	1	4
5	(6)	THE WEB PLANET	53	21	1	2
6	(7)	Daleks' Masterplan	47	16	5	3
7	(9)	An Unearthly Child	29	7	4	1
8	(=)	The Aztecs	27	9	3	1
9	(5)	The Keys of Marinus	25	9	1	1
10	(15)	The Time Meddler	16	7	-	2
11	(13)	The Chase	14	5	-	2
12	(-)	The Rescue	14	4	2	2
13	(-)	The Sensorites	13	5	1	1
14	(-)	The Myth Makers	9	2	1	3
15	(17)	Galaxy 4	7	3	-	3
"	(11)	The War Machines	7	3	-	3
17	(-)	The Gunfighters	7	2	-	3
18	(10)	The Crusade	6	3	-	2
19	(-)	Planet of Giants	6	2	-	2
20	(-)	The Romans	5	2	-	2

BEST TROUGHTONS

NUMBER OF VOTERS: 60

			P	V	F	S
1	(=)	THE WEB OF FEAR	161	47	13	5
2	(=)	TOMB OF THE CYBERMEN	156	41	12	5
3	(=)	EVIL OF THE DALEKS	152	42	13	4
4	(=)	THE INVASION	66	26	3	6
5	(=)	THE MIND ROBBER	64	26	3	6
6	(15)	Fury from the Deep	44	12	5	5
7	(6)	The War Games	43	15	4	6
8	(12)	Power of the Daleks	42	14	3	4
9	(8)	The Ice Warriors	32	17	1	5
10	(=)	The Wheel in Space	28	11	1	5
11	(=)	The Moonbase	27	13	-	4
12	(7)	The Abominable Snowmen	26	10	1	5
13	(-)	The Faceless Ones	18	8	-	4
14	(15)	Enemy of the World	18	5	1	5
15	(8)	The Seeds of Death	15	8	-	6
16	(17)	The Macra Terror	14	5	-	4
17	(14)	The Dominators	10	3	1	6
"	(-)	The Space Pirates	10	3	1	6

BEST PERTWEES

NUMBER OF VOTERS: 209

			P	V	F	S
1	(=)	THE DAEMONS	547	145	63	8
2	(5)	TERROR OF THE AUTONS	327	102	20	8
3	(2)	THE SEA DEVILS	306	104	14	9
4	(6)	SPEARHEAD FROM SPACE	289	92	18	7
5	(3)	THE GREEN DEATH	233	83	9	10
6	(14)	Inferno	205	59	15	7
7	(=)	The Three Doctors	189	63	12	10
8	(4)	Planet of the Spiders	170	65	12	11
9	(7)	Frontier in Space	152	53	9	10
10	(9)	The Time Warrior	103	40	5	11
11	(19)	The Mind of Evil	89	32	5	8
12	(18)	Doctor Who and the Silurians	88	34	3	7
13	(15)	Carnival of Monsters	76	27	5	10
14	(10)	The Day of the Daleks	70	25	6	9
15	(11)	Planet of the Daleks	60	19	4	10
16	(17)	The Curse of Peladon	52	20	3	9
17	(21)	The Time Monster	49	21	1	9
18	(16)	The Claws of Axos	45	21	-	8
19	(20)	The Monster of Peladon	37	17	-	11
20	(12)	Death to the Daleks	34	18	-	11
21	(13)	Invasion of the Dinosaurs	33	11	3	11
22	(24)	Ambassadors of Death	27	10	2	7
23	(=)	Colony in Space	23	8	2	8
24	(22)	The Mutants	19	8	1	9

(All 24 Pertwee stories score in this category)

rey Results

BEST BAKERS

NUMBER OF VOTERS: 327

			P	V	F	S
1	(=)	THE PYRAMIDS OF MARS	754	213	67	13
2	(=)	GENESIS OF THE DALEKS	582	168	53	12
3	(5)	DEADLY ASSASSIN	531	163	39	14
4	(6)	THE TALONS OF WENG CHIANG	476	147	32	14
5	(4)	LOGOPOLIS	390	117	22	18
6	(3)	The Ark in Space	340	112	25	12
7	(9)	The Seeds of Doom	244	84	15	13
8	(7)	The Robots of Death	236	85	16	14
9	(11)	The City of Death	174	66	12	17
10	(8)	The Keeper of Traken	121	57	1	18
11	(10)	The Brain of Morbius	100	42	5	13
12	(=)	Terror of the Zygons	91	33	3	13
13	(24)	Warriors' Gate	90	35	4	18
14	(")	The Planet of Evil	70	30	1	13
15	(13)	Revenge of the Cybermen	57	22	4	12
16	(21)	The Horror of Fang Rock	56	21	1	15
17	(16)	The Invasion of Time	50	24	-	15
18	(29)	The Image of the Fendahl	41	17	1	15
19	(27)	The Leisure Hive	36	15	-	18
20	(15)	The Android Invasion	36	14	-	13
21	(24)	The Stones of Blood	35	14	1	16
22	(17)	The Masque of Mandragora	34	12	1	14
23	(-)	The Armageddon Factor	33	14	2	16
24	(-)	The Pirate Planet	33	15	-	16
25	(21)	Robot	31	10	1	12
26	(20)	The Destiny of the Daleks	28	10	3	17
27	(-)	The Ribos Operation	25	11	1	16
"	(23)	The Androids of Tara	25	11	1	16
29	(18)	The Sunmakers	20	11	1	15
30	(27)	The State of Decay	20	8	1	18
31	(18)	The Sontaran Experiment	18	11	-	12
32	(24)	Full Circle	17	7	-	18
33	(-)	The Creature from the Pit	17	5	1	17
34	(29)	The Hand of Fear	16	7	1	14
35	(-)	The Face of Evil	11	5	1	14
36	(-)	The Power of Kroll	10	3	-	16
37	(-)	Meglos	6	4	-	18
38	(29)	The Invisible Enemy	4	3	-	15
"	(-)	The Horns of Nimon	4	3	-	17

BEST DAVISONS

NUMBER OF VOTERS: 362

			P	V	F	S
1	(=)	THE CAVES OF ANDROZANI	1315	303	196	21
2	(=)	EARTHSHOCK	979	284	65	19
3	(=)	RESURRECTION OF THE DALEKS	585	191	28	21
4	(=)	THE FIVE DOCTORS	345	128	14	20
5	(=)	ENLIGHTENMENT	315	129	11	20
6	(9)	Frontios	267	107	4	21
7	(11)	The Visitation	260	107	6	19
8	(12)	Kinda	196	69	7	19
9	(10)	Castrovalva	185	72	5	19
10	(7)	Snakedance	183	71	5	20
11	(6)	Mawdryn Undead	180	86	1	20
12	(7)	Planet of Fire	138	58	4	21
13	(=)	The Awakening	109	49	3	21
14	(=)	Black Orchid	106	49	1	19
15	(=)	Arc of Infinity	50	23	2	20
16	(15)	Terminus	46	20	-	20
17	(15)	The Warriors of the Deep	36	17	1	21
18	(=)	The King's Demons	25	10	-	20
19	(-)	Four to Doomsday	23	8	2	19
20	(-)	Time-Flight	11	6	-	19

(All 20 Davison stories score in this category).

BEST BAKERS (C)

NUMBER OF VOTERS: 311

			P	V	F	S
1	(-)	REVELATION OF THE DALEKS	1290	301	173	22
2	(-)	VENGEANCE ON VAROS	888	266	55	22
3	(-)	THE TWO DOCTORS	874	277	41	22
4	(-)	ATTACK OF THE CYBERMEN	760	263	18	22
5	(-)	Resurrection of the Daleks	340	158	8	22
6	(-)	Timelash	340	158	8	22
7	(-)	The Twin Dilemma	93	52	3	21

WORST HARTNELLS

NUMBER OF VOTERS: 38

			P	V	F	S
1	(=)	THE GUNFIGHTERS	64	24	18	3
2	(=)	THE ROMANS	30	16	5	2
3	(4)	THE SAVAGES	22	10	3	3
4	(=)	The Chase	16	6	4	2
5	(4)	The Smugglers	11	7	-	4
6	(4)	The Massacre	11	6	1	3
7	(8)	Planet of Giants	10	7	1	2
8	(11)	The Web Planet	9	5	1	2
9	(-)	The Aztecs	7	4	-	1
10	(-)	The Space Museum	7	4	-	2
11	(-)	Marco Polo	6	2	2	1
"	(-)	The Dalek Invasion of Earth	6	2	2	2
13	(9)	Edge of Destruction	4	2	1	1
14	(16)	The War Machines	3	3	-	3
15	(12)	The Rescue	3	2	-	2
"	(3)	The Myth Makers	3	2	-	3
"	(-)	The Daleks' Masterplan	3	2	-	3
"	(-)	The Celestial Toymaker	3	2	-	3
19	(12)	The Crusade	2	2	-	2
"	(12)	Galaxy 4	2	2	-	2
"	(-)	Mission to the Unknown	2	2	-	3

WORST TROUGHTONS

NUMBER OF VOTERS: 60

			P	V	F	S
1	(2)	THE UNDERWATER MENACE	73	32	18	4
2	(3)	THE KROTONS	61	30	10	6
3	(1)	THE SPACE PIRATES	56	27	11	6
4	(9)	The Dominators	28	15	3	6
5	(6)	The Macra Terror	23	12	3	4
6	(8)	The Faceless Ones	22	12	2	4
7	(4)	Enemy of the World	22	11	2	5
8	(4)	The Highlanders	21	11	4	4
9	(11)	The War Games	10	4	2	6
10	(-)	The Mind Robber	9	5	1	6
11	(10)	Fury from the Deep	7	4	1	5
12	(-)	Tomb of the Cybermen	7	3	1	5
13	(-)	The Moonbase	6	3	1	4
14	(-)	The Web of Fear	6	2	2	5
15	(-)	The Ice Warriors	3	2	-	5
16	(-)	Power of the Daleks	2	2	-	4
"	(7)	The Seeds of Death	2	2	-	6

WORST PERTWEES

NUMBER OF VOTERS: 209

			P	V	F	S
1	(2)	INVASION OF THE DINOSAURS	120	58	21	11
2	(1)	THE MUTANTS	119	57	20	9
3	(7)	THE MONSTER OF PELADON	105	55	13	11
4	(5)	Carnival of Monsters	99	44	19	10
5	(=)	Death to the Daleks	93	41	21	11
6	(3)	The Time Monster	91	43	17	9
7	(4)	Ambassadors of Death	90	43	12	7
8	(=)	Colony in Space	84	42	15	8
9	(=)	The Curse of Peladon	53	25	9	9
10	(13)	The Day of the Daleks	50	23	9	9
11	(17)	Planet of the Daleks	48	26	7	10
12	(14)	The Claws of Axos	41	23	7	8
13	(17)	Planet of the Spiders	38	20	5	11
14	(11)	Inferno	30	18	2	7
15	(10)	The Mind of Evil	26	13	5	8
16	(=)	The Time Warrior	20	10	4	11
17	(11)	The Three Doctors	18	11	2	10
18	(21)	Doctor Who and the Silurians	18	9	3	7
19	(14)	The Green Death	14	8	1	10
20	(=)	The Sea Devils	12	7	2	9
21	(19)	Frontier in Space	11	5	2	10
22	(=)	Spearhead from Space	7	4	1	7

WORST BAKERS

NUMBER OF VOTERS: 327

			P	V	F	S
1	(=)	THE HORNS OF NIMON	417	173	101	17
2	(3)	UNDERWORLD	199	97	33	15
3	(2)	MEGLOS	170	84	30	18
4	(5)	The Creature from the Pit	163	86	21	17
5	(7)	The Power of Kroll	107	59	13	16
6	(=)	Nightmare of Eden	103	57	12	17
7	(4)	The Destiny of the Daleks	96	54	13	17
8	(=)	The Androids of Tara	51	25	8	16
9	(10)	The Invisible Enemy	47	23	7	15
10	(15)	Warriors' Gate	46	23	6	18
11	(=)	The Leisure Hive	44	23	7	18
12	(=)	The Sunmakers	41	19	6	15
13	(16)	The Ribos Operation	28	15	2	16
14	(9)	The Pirate Planet	27	15	3	16
15	(26)	Revenge of the Cybermen	27	14	4	12
16	(20)	The Armageddon Factor	26	12	5	16
17	(22)	The Masque of Mandragora	24	12	4	14
18	(22)	The Image of the Fendahl	23	10	5	15
19	(20)	The Stones of Blood	22	12	2	16
20	(-)	Terror of the Zygons	22	9	5	13
21	(22)	Full Circle	21	15	2	18
22	(29)	The Android Invasion	21	12	2	13
23	(-)	The State of Decay	20	12	3	18
24	(17)	The Face of Evil	19	11	2	14
25	(-)	Logopolis	19	11	1	18
26	(14)	The City of Death	18	8	5	17
27	(-)	The Sontaran Experiment	16	9	3	12
28	(26)	The Keeper of Traken	15	6	3	18
29	(17)	The Invasion of Time	14	9	1	15
30	(-)	The Brain of Morbius	14	8	2	13
31	(-)	Genesis of the Daleks	11	5	2	12
32	(22)	The Planet of Evil	10	6	1	13
"	(26)	The Hand of Fear	10	6	1	14
34	(19)	The Horror of Fang Rock	9	6	1	15
35	(13)	Robot	7	5	0	12
36	(-)	The Pyramids of Mars	6	2	2	13
37	(-)	The Talons of Weng Chiang	4	2	1	14
38	(-)	The Deadly Assassin	3	2	-	14

WORST DAVISONS

NUMBER OF VOTERS: 362

			P	V	F	S
1	(=)	TIME-FLIGHT	421	186	91	19
2	(3)	THE WARRIORS OF THE DEEP	366	165	78	21
3	(2)	FOUR TO DOOMSDAY	295	141	51	19
4	(5)	The King's Demons	174	97	21	20
5	(4)	Terminus	173	95	20	20
6	(=)	Kinda	159	73	32	19
7	(9)	Snakedance	84	48	8	20
8	(7)	Arc of Infinity	83	52	6	20
9	(12)	Planet of Fire	60	30	10	21
10	(8)	Black Orchid	53	30	5	19
11	(=)	Castrovalva	48	22	10	19
12	(=)	Enlightenment	35	23	4	19
13	(10)	Mawdryn Undead	35	20	4	20
14	(15)	The Caves of Androzani	26	13	5	21
15	(14)	Frontios	22	13	1	21
16	(-)	The Awakening	20	14	2	21
17	(16)	The Visitation	20	12	2	19
18	(-)	Resurrection of the Daleks	17	9	2	21
19	(-)	The Five Doctors	8	5	1	20
20	(-)	Earthshock	8	5	-	19

(All 20 Davison stories score in this category).

WORST BAKERS (C)

NUMBER OF VOTERS: 311

			P	V	F	S
1	(-)	THE TWIN DILEMMA	673	269	168	21
2	(-)	TIMELASH	391	195	54	22
3	(-)	THE MARK OF THE RANI	266	158	23	22
4	(-)	Attack of the Cybermen	161	108	14	22
5	(-)	Vengeance on Varos	107	60	15	22
6	(-)	The Two Doctors	105	58	17	22
7	(-)	Revelation of the Daleks	28	12	6	22

FAVOURITE DOCTOR

			P	%
1	(3)	TOM BAKER	93½	(27⅓)
2	(1)	Jon Pertwee	75	(22)
3	(4)	Patrick Troughton	71	(20⅔)
4	(2)	Peter Davison	45	(13)
5	(-)	Colin Baker	43½	(12⅔)
6	(5)	William Hartnell	15	(4½)

FAVOURITE COMPANION

			P
1	(=)	SARAH (LIS SLADEN)	129
2	(=)	Tegan (Janet Fielding)	60
3	(4)	Turlough (Mark Strickson)	30
4	(3)	Jo Grant (Katy Manning)	29
"	(=)	Peri (Nicola Bryant)	29
6	(9)	Jamie (Frazer Hines)	16
7	(8)	The Brigadier (Nick Courtney)	11
8	(10)	Leela (Louise Jameson)	10
9	(6)	Nyssa (Sarah Sutton)	7
10	(=)	Zoe (Wendy Padbury)	6
"	(12)	Harry (Ian Marter)	6
12	(=)	Victoria (Deborah Watling)	5
"	(=)	Romana ≠1 (Mary Tamm)	5
14	(-)	Liz Shaw (Caroline John)	2
"	(6)	Romana ≠2 (Lalla Ward)	2

FAVOURITE FOES

			P
1	(=)	THE CYBERMEN	75½
2	(3)	The Daleks	69
3	(2)	The Master (Roger Delgado)	42
4	(8)	The Sontarans	19
"	(11)	Davros	19
6	(-)	Sil	17
7	(5)	The Autons	16½
8	(4)	The Ice Warriors	16
9	(6)	Sharaz Jek	14
10	(11)	The Yeti	8
"	(8)	The Zygons	8
12	(-)	The Rani	7
13	(?)	The Master (Antony Ainley)	5
14	(6)	Sutekh	4½

ALL-TIME CLASSICS

NUMBER OF VOTERS: HARTNELL—38, TROUGHTON—60, PERTWEE—209, BAKER—327, DAVISON—362.

'DR'=DOCTOR—WH, PT, JP, TB, PD, CB. 'S'=SEASON. 'Y'=YEAR.

		P	V	F	DR / S / Y
1)	THE CAVES OF ANDROZANI (HOLMES / HARPER)	2322	259	71	PD / 21 / '84
2)	THE PYRAMIDS OF MARS (HOLMES / RUSSELL)	1779	204	28	TB / 13 / '75
3)	THE TOMB OF THE CYBERMEN (PEDLER, DAVIS / M. BARRY)	1743½	33	6	PT / 5 / '67
4)	THE DAEMONS (LETTS, SLOMAN / C. BARRY)	1732	119	17	JP / 8 / '71
5)	EVIL OF THE DALEKS (WHITAKER / MARTINUS)	1653	32	8	PT / 4 / '67
6)	THE WEB OF FEAR (HAISMAN, LINCOLN / CAMFIELD)	1641	37	6	PT / 5 / '68
7)	REVELATION OF THE DALEKS (SAWARD / HARPER)	1624	211	30	CB / 22 / '85
8)	THE DALEKS (NATION / C.BARRY)	1476½	19	6	WH / 1 / '63
9)	EARTHSHOCK (SAWARD / GRIMWADE)	1467	221	14	PD / 19 / '82
10)	GENESIS OF THE DALEKS (NATION / MALONEY)	1298½	159	19	TB / 12 / '75
11)	THE DEADLY ASSASSIN (HOLMES / MALONEY)	1221	156	11	TB / 14 / '76
12)	THE TALONS OF WENG CHIANG (HOLMES / MALONEY)	1132½	140	14	TB / 14 / '77
13)	The Dalek Invasion of Earth (Nation / Martin)	1010	13	1	WH / 2 / '64
14)	The Sea Devils (Hulke / Briant)	788	67	5	JP / 9 / '72
15)	The Ark in Space (Holmes / Bennett)	774	110	6	TB / 12 / '75
16)	Logopolis (Bidmead / Grimwade)	760½	102	5	TB / 18 / '81
17)	Terror of the Autons (Holmes / Letts)	755	67	6	JP / 8 / '71
18)	Resurrection of the Daleks (Saward / Robinson)	749	120	4	PD / 21 / '84
19)	Spearhead from Space (Holmes / Martinus)	667	68	5	JP / 7 / '70
20)	The Two Doctors (Holmes / Moffat)	665	100	5	CB / 22 / '85
21)	Vengeance on Varos (Martin / Jones)	663	104	2	CB / 22 / '85
22)	The Celestial Toymaker (Hayles / Sellars)	619	9	1	WH / 3 / '66
23)	The Robots of Death (Boucher / Briant)	619	91	6	TB / 14 / '77
24)	The Seeds of Doom (Banks Stewart / Camfield)	609	83	9	TB / 13 / '76
25)	The Green Death (Sloman / Briant)	578½	54	1	JP / 10 / '73
26)	Inferno (Whitaker / Camfield, Letts)	573½	49	4	JP / 7 / '70
27)	The Mind Robber (Ling / Maloney)	561	13	1	PT / 6 / '68
28)	The War Games (Hulke, Dicks / Maloney)	549	11	1	PT / 6 / '69
29)	The Five Doctors (Dicks / Moffat)	548½	83	4	PD / 20 / '83
30)	The Web Planet (Strutton / Martin)	524	7	1	WH / 2 / '65
31)	The Daleks' Masterplan (Nation, Spooner / Camfield)	505	7	1	WH / 3 / '65
32)	The Fury from the Deep (Pemberton / David)	488½	9	4	PT / 5 / '6
33)	The Invasion (Sherwin, Pedler / Camfield)	464½	13	-	PT / 6 / 68
34)	The Frontier in Space (Hulke / Bernard)	403½	39	2	JP / 10 / '73
35)	Attack of the Cybermen (Moore, Saward / Robinson)	403	69	4	CB / 22 / '85
36)	The City of Death (Williams, Adams / Hayes)	393	60	3	TB / 17 / '79
37)	The Aztecs (Lucarotti / Crocket)	390½	5	1	WH / 1 / '64
38)	The Three Doctors (Baker, Martin / Mayne)	384½	41	2	JP / 10 / '72
39)	The Planet of the Spiders (Sloman / Letts)	372½	36	4	JP / 11 / '74
40)	Enlightenment (Clegg / Cumming)	352	73	4	PD / 20 / '83
41)	An Unearthly Child (Coburn / Hussein)	333½	4	2	WH / 1 / '63
42)	The Power of the Daleks (Whitaker / C.Barry)	332	10	-	PT / 4 / '66
43)	Frontios (Bidmead / Jones)	306	61	1	PD / 21 / '84
44)	The Ice Warriors (Hayles / Martinus)	289½	9	-	PT / 5 / '67

45)	The Tenth Planet (Pedler, Davis / Martinus)	276½	8	-	WH / 4 / '66
46)	The Visitation (Saward / Moffat)	275	50	1	PD / 19 / '82
47)	The Brain of Morbius (Dicks / C.Barry)	271	43	2	TB / 13 / '76
48)	Castrovalva (Bidmead / Cumming)	256	50	1	PD / 19 / '82
49)	Snakedance (Bailey / Cumming)	254	47	2	PD / 20 / '83
50)	Terror of the Zygons (Banks Stewart / Camfield)	232½	36	2	TB / 13 / '75
51)	The Mark of the Rani (Pip & Jane Baker / Hellings)	227	50	-	PD / 22 / '85
52)	Doctor Who and the Silurians (Hulke / Combe)	220	21	1	JP / 7 / '70
53)	The Keys of Marinus (Nation / Gorrie)	219	3	1	WH / 1 / '64
54)	The Time Warrior (Holmes / Bromly)	211½	21	-	JP / 11 / '74
55)	Kinda (Bailey / Grimwade)	203	42	2	PD / 19 / '82
56)	The Keeper of Traken (Byrne / Black)	191½	44	-	TB / 18 / '81
57)	The Enemy of the World (Whitaker / Letts)	187	4	-	PT / 5 / '67
58)	Mawdryn Undead (Grimwade / Moffat)	184	40	-	PD / 20 / '83
59)	The Chase (Nation / Martin)	181	3	-	WH / 2 / '65
60)	The Sensorites (Newman / Pinfield, Cox)	181	2	-	WH / 1 / '64
61)	The Planet of Evil (Marks / Maloney)	180½	38	1	TB / 13 / '75
62)	The Mind of Evil (Houghton / Combe)	180	16	1	JP / 8 / '71
63)	The Planet of Fire (Grimwade / Cumming)	173	36	2	PD / 21 / '84
64)	Warriors' Gate (Gallagher / Joyce)	169½	27	1	TB / 18 / '81
65)	The Wheel in Space (Whitaker, Pedler / De Vere Cole)	157	3	-	PT / 5 / '68
66)	The Abominable Snowmen (Haisman, Lincoln / Blake)	151	4	-	PT / 5 / '67
67)	The Awakening (Pringle / Morris)	148	34	1	PD / 21 / '84
68)	The Moonbase (Pedler / M.Barry)	145	4	-	PT / 4 / '67
69)	The Myth Makers (Cotton / Leeston-Smith)	143	2	-	WH / 3 / '65
70)	The Carnival of Monsters (Holmes / Letts)	142	13	-	JP / 10 / '73
71)	The Faceless Ones (Ellis, Hulke / Mill)	139	5	-	PT / 4 / '67
72)	Black Orchid (Dudley / Jones)	137	31	-	PD / 19 / '82
73)	The Horror of Fang Rock (Dicks / Russell)	128½	20	1	TB / 15 / '77
74)	The Day of the Daleks (Marks / Bernard)	126½	16	-	JP / 9 / '72
75)	The Seeds of Death (Hayles / Ferguson)	126½	4	-	PT / 6 / '69
76)	Timelash (McCoy / Roberts)	116	25	-	CB / 22 / '85
77)	The Planet of the Daleks (Nation / Maloney)	116	9	-	JP / 10 / '73
78)	The Image of the Fendahl (Boucher / Spenton-Foster)	115	21	-	TB / 15 / '77
79)	The Space Pirates (Holmes / Hart)	102½	2	-	PT / 6 / '69
80)	The Invasion of Time (Williams / Blake)	90½	23	-	TB / 15 / '78
81)	The Dominators (Haisman, Lincoln / M.Barry)	90½	2	-	PT / 6 / '68
82)	The Armageddon Factor (Baker, Martin / Hayes)	87½	13	1	TB / 16 / '79
83)	The Android Invasion (Nation / Letts)	86½	13	-	TB / 13 / '75
84)	The Monster of Peladon (Hayles / Mayne)	85	11	-	JP / 11 / '74
85)	The Revenge of the Cybermen (Davis / Briant)	76½	13	2	TB / 12 / '75
86)	The Destiny of the Daleks (Nation / Grieve)	76½	10	2	TB / 17 / '79
87)	The Romans (Spooner / C. Barry)	76	2	-	WH / 2 / '65
88)	Robot (Dicks / C. Barry)	75½	12	-	TB / 12 / '74
89)	The Ambassadors of Death (Whitaker / Ferguson)	74½	6	1	JP / 7 / '70
90)	The Curse of Peladon (Hayles / Mayne)	72	7	2	JP / 9 / '72
91)	The Invasion of the Dinosaurs (Hulke / Russell)	71	6	1	JP / 11 / '74
92)	Terminus (Gallagher / Ridge)	70	18	-	PD / 20 / '83
93)	The Androids of Tara (Fisher / Hayes)	69½	12	-	TB / 16 / '78
94)	The Leisure Hive (Fisher / Bickford)	67½	12	-	TB / 18 / '80
95)	The Macra Terror (Stuart Black / Davies)	66½	2	-	PT / 4 / '67
96)	The Masque of Mandragora (Marks / Bennett)	66½	9	-	TB / 14 / '76
97)	The Claws of Axos (Baker, Martin / Ferguson)	64	11	-	JP / 8 / '71
98)	The Stones of Blood (Fisher / D.Blake)	64	11	-	TB / 16 / '78
99)	The Pirate Planet (Adams / Roberts)	63	12	-	TB / 16 / '78
100)	Death to the Daleks (Nation / Briant)	57	8	-	JP / 11 / '74

101)	The Hand of Fear	55½	
102)	The Colony in Space	55½	
103)	Full Circle	52	
104)	The State of Decay	50	
105)	The Arc of Infinity	49	
106)	The Reign of Terror	47½	
107)	The Time Monster	47	
108)	The Sunmakers	35½	
109)	The Sontaran Experiment	35½	
110)	The Creature from the Pit	31	
111)	Marco Polo	28½	
112)	The Ribos Operation	27½	
113)	The Power of Kroll	26½	
114)	The Warriors of the Deep	25	
115)	The Face of Evil	24½	
116)	The Kings' Demons	24	
117)	The Four to Doomsday	22	
118)	The Mutants	21	
119)	The Highlanders	18	
120)	The Twin Dilemma	15	
121)	Meglos	12	
122)	Time-Flight	7	
123)	The Invisible Enemy	2	

ALL-TIME CLANGERS

NUMBER OF VOTERS: AS ABOVE

		P	V	F	DR / S / Y
1)	THE HORNS OF NIMON (READ / McBAIN)	596½	148	60	TB / 17 / '80
2)	THE GUNFIGHTERS (COTTON / TUCKER)	543	16	4	WH / 3 / '66
3)	THE TWIN DILEMMA (STEVEN / MOFFAT)	445	140	35	CB / 21 / '84
4)	TIME-FLIGHT (GRIMWADE / JONES)	366	122	20	PD / 19 / '82
5)	THE WARRIORS OF THE DEEP (BYRNE / ROBERTS)	349	103	28	PD / 21 / '84
6)	Underworld (Baker, Martin / Stewart)	270	73	20	TB / 15 / '78
7)	The Four to Doomsday (Dudley / Black)	255	83	20	PD / 19 / '82
8)	The Creature from the Pit (Fisher / C. Barry)	232½	63	14	TB / 17 / '79
9)	Timelash (McCoy / Roberts)	220	62	16	CB / 22 / '85
10)	Meglos (Flanagan, McCulloch / Dudley)	170½	57	7	TB / 18 / '80
11)	The Underwater Menace (Orme / Smith)	163	11	1	PT / 4 / '67
12)	The Nightmare of Eden (B. Baker / Bromly)	151½	45	8	TB / 17 / '79
13)	Kinda (Bailey / Grimwade)	149	48	6	PD / 19 / '82
14)	The Chase (Nation / Martin)	143	4	2	WH / 2 / '65
15)	Terminus (Gallagher / Ridge)	140	48	9	PD / 20 / '83
16)	The Power of Kroll (Holmes / Stewart)	134	41	5	TB / 16 / '78
17)	The Krotons (Holmes / Maloney)	132½	8	2	PT / 6 / '69
18)	The Romans (Spooner / C. Barry)	124	4	-	WH / 2 / '65
19)	The Kings' Demons (Dudley / Virgo)	121	50	2	PD / 20 / '83
15 (-)	Magnus Greel	4½			
16 (-)	The Weed Creature	4			
" (-)	The Krynoid	4			
" (-)	Mr. Sin	4			
19 (10)	The Mara	3			

FAVOURITE WRITERS

			P
1	(=)	ROBERT HOLMES	232
2	(=)	Eric Saward	24
3	(7)	Malcolm Hulke	16
4	(5)	Terrance Dicks	13
"	(=)	Christopher Bidmead	13
6	(4)	Terry Nation	8½
7	(=)	David Whitaker	7
8	(9)	Douglas Adams	6½
9	(-)	Brian Hayles	6
10	(9)	Kit Pedler / Gerry Davis	3
"	(9)	Ian Marter	3
"	(9)	Chris Bailey	3
13	(9)	Bob Baker / Dave Martin	2½
"	(-)	Chris Boucher	2½
15	(-)	Mervyn Haisman / Henry Lincoln	
"	(-)	Don Houghton, Robert Sloman &	
"	(-)	Robert Banks Stewart	2

FAVOURITE DIRECTORS

			P
1	(4)	GRAEME HARPER	157
2	(1)	Douglas Camfield	69½
3	(2)	David Maloney	36
4	(5)	Peter Grimwade	11½
5	(-)	Christopher Barry	8
"	(10)	Michael Briant	8
7	(3)	Fiona Cumming	7
8	(=)	Barry Letts	6
"	(7)	Matthew Robinson	6
10	(-)	Michael Ferguson	5
"	(-)	Pennant Roberts	5
"	(5)	Peter Moffat	5
"	(=)	Ron Jones	5
14	(-)	Derek Martinus	2

FAVOURITE COMPOSER

			P
1	(3)	PETER HOWELL	66
2	(1)	Paddy Kingsland	59
3	(4)	Dudley Simpson	47½
4	(6)	Roger Limb	39
5	(2)	Malcolm Clarke	37
6	(5)	Ron Grainer	19
7	(-)	Jonathan Gibbs	15
8	(-)	Dick Mills	7
9	(-)	Carey Blyton	4
"	(-)	Geoffrey Burgon	4
11	(-)	Tristram Cary	2½

FAVOURITE PRODUCER

			P
1	(=)	PHILIP HINCHCLIFFE	175
2	(=)	John Nathan-Turner	81
3	(=)	Barry Letts	46
4	(7)	Graham Williams	16
5	(4)	Verity Lambert	12½
6	(5)	Innes Lloyd	12
7	(5)	Peter Bryant	6½

FAVOURITE SEASON

			P
1	(2)	SEASON 13	72½
2	(-)	Season 22	49
3	(6)	Season 14	43½
4	(1)	Season 21	42
5	(3)	Season 5	32½
6	(4)	Season 12	19½
7	(=)	Season 8	18½
8	(12)	Season 7	13½
9	(5)	Season 18	12
10	(=)	Season 19	11
11	(9)	Season 20	8
12	(8)	Season 10	6
"	(-)	Season 16	6
14	(11)	Season 1	5
15	(12)	Season 11	4
16	(12)	Season 4	3
17	(-)	Season 3	2

21)	The Destiny of the Daleks (Nation / Grieve)	99½	30	7	TB / 17 / '79
22)	The Smugglers (Hayles / Smith)	95½	3	-	WH / 4 / '66
23)	Snakedance (Bailey / Cumming)	75	25	3	PD / 20 / '83
24)	The Savages (Stuart Black / C. Barry)	66½	3	-	WH / 3 / '66
25)	The Attack of the Cybermen (Moore, Saward / Robinson)	59	18	5	CB / 22 / '85
26)	The Invisible Enemy (Baker, Martin / Goodwin)	57½	17	5	TB / 15 / '77
27)	The Space Pirates (Holmes / Hart)	54½	4	-	PT / 6 / '69
28)	The Invasion of the Dinosaurs (Hulke / Russell)	53½	12	-	JP / 11 / '74
29)	The Androids of Tara (Fisher / Hayes)	52	17	1	TB / 16 / '78
30)	The Two Doctors (Holmes / Moffat)	51	18	5	CB / 22 / '85
31)	The Planet of Fire (Grimwade / Cumming)	50	18	3	PD / 21 / '84
32)	The Sunmakers (Holmes / Roberts)	43	12	2	TB / 15 / '77
33)	The Arc of Infinity (Byrne / Jones)	42	14	2	PD / 20 / '83
34)	Death to the Daleks (Nation / Briant)	40	10	1	JP / 11 / '74
35)	Vengeance on Varos (Martin / Jones)	40	15	4	CB / 22 / '85
36)	The Web Planet (Strutton / Martin)	38	2	-	WH / 2 / '65
37)	The Mutants (Baker, Martin / C. Barry)	36½	8	2	JP / 9 / '72
38)	The Monster of Peladon (Hayles / Mayne)	36½	7	-	JP / 11 / '74
39)	The Mind Robber (Ling / Maloney)	36	2	-	PT / 6 / '69
")	Castrovalva (Bidmead / Cumming)	36	12	2	PD / 19 / '82
41)	The Pirate Planet (Adams / Roberts)	34½	13	1	TB / 16 / '78
42)	Black Orchid (Dudley / Jones)	33	12	-	PD / 19 / '82
43)	The Claws of Axos (Baker, Martin / Ferguson)	33	5	3	JP / 8 / '71
44)	The Ambassadors of Death (Whitaker / Ferguson)	31	9	1	JP / 7 / '70
45)	The Carnival of Monsters (Holmes / Letts)	31	7	1	JP / 10 / '73
46)	Warriors' Gate (Gallagher / Joyce)	31	8	3	TB / 18 / '81
47)	The Ribos Operation (Holmes / Spenton-Foster)	30	12	-	TB / 16 / '78
48)	The City of Death (Williams, Adams / Hayes)	29	6	3	TB / 17 / '79
49)	The Colony in Space (Hulke / Briant)	27½	10	-	JP / 8 / '71
50)	The Leisure Hive (Fisher / Bickford)	27½	8	3	TB / 18 / '80

51)	The Time Monster	26	")	The Resurrection of the Daleks	14
52)	Mawdryn Undead	26	71)	The Masque of Mandragora	13½
53)	The Caves of Androzani	26	72)	The Sontaran Experiment	13½
54)	The Stones of Blood	23½	73)	The Android Invasion	13½
55)	The Armageddon Factor	22	74)	The Awakening	13
56)	The Image of the Fendahl	22	75)	Logopolis	12
57)	Frontios	21	76)	The Revelation of the Daleks	11
58)	The Face of Evil	21	77)	The Planet of the Spiders	10½
59)	Enlightenment	20	78)	The Spearhead from Space	10½
60)	The Curse of Peladon	19	79)	The State of Decay	10
61)	The Invasion of Time	19	80)	The Visitation	10
62)	The Day of the Daleks	19	81)	The Horror of Fang Rock	9
63)	The Brain of Morbius	16½	82)	The Genesis of the Daleks	9
64)	Inferno	15½	83)	The Talons of Weng Chiang	9
65)	The Terror of the Zygons	14½	84)	The Five Doctors	8
66)	The Keeper of Traken	14½	85)	Full Circle	6½
67)	The Revenge of the Cybermen	14½	86)	The Planet of Evil	5½
68)	The Planet of the Daleks	14	87)	Earthshock	5
69)	The Green Death	14	88)	The Hand of Fear	3½

PRIZE-DRAW WINNERS

1st

Nick Gilbert
5 Manchester Road
Southport
PR9 9EP

Nick receives a whole year's worth of subscription to DWB.

2nd

David Richards
3 The Spinney
Market Deeping
Peterborough
PE6 8JT

David wins a £6 book-token and a Colin Baker autographed copy of the 1985 'DWB Summer Special'.

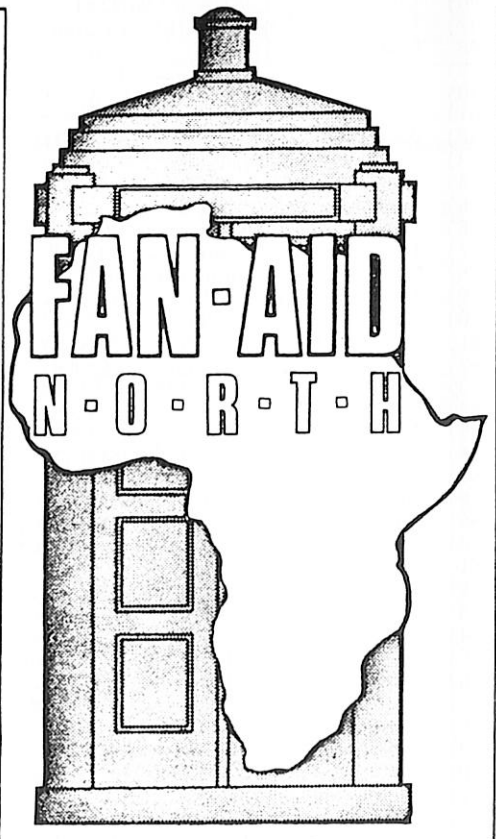
Terence Boniface, Gillian Green and Martin Donald each win a Colin Baker autographed copy of the 1985 'DWB Summer Special'.

PICTURE EXCLUSIVE ! JN-T IN DRESS REHEARSALS FOR NEXT SEASON. IS HE THE NASTY TIME - LORD TRAITOR WHO PLANS THE DESTRUCTION OF GALLIFREY AT THE END OF THE SEASON—OR WILL HE END UP IMMORTALIZED LIKE POOR OLD BORUSA . . ? (PHOTO TAKEN BY A READER AT 'PANOPTICON' IN NEW ORLEANS LAST JULY).

On the right is the address to write to if you wish to attend the 2nd 'Fan-Aid' convention in Leeds next month. It is hoped that part of the proceeds will be donated to the Bradford Disaster Appeal, set up to give financial help to families of the victims who died in the soccer inferno last May (Bradford being nearby to Leeds). It is anticipated that the guest-list may include Colin Baker, Dennis Spooner, Philip Martin and Graeme Harper, but these names are only provisional and it may be wise to check first if you attend conventions solely for the guest panels and autographs. Cheques for £5 should be made payable to 'Fan-Aid North', accompanied with an SAE, and there will be limited admission on the day.

Meanwhile, a similar event is being organised to coincide with the 22nd anniversary of DOCTOR WHO. Wales provides the setting for 'Fan-Aid Cymru' on November 23 and guests shortlisted so far are Philip Hinchcliffe, Mat Irvine, Dick Mills and Malcolm Clarke (again, you may wish to check). Registration is again £5 and details are obtainable from organiser Robin Henley at 8 Heathfield Ave, Glynneath, Nr. Neath, S.Wales SA11 5AH.

Hopefully out in time for both these events is the 3rd (last ?) 'Fan-Aid' fanzine, comprising solely of artwork contributions including Marvel cartoonists Tim Quinn and Dicky Howett, DWW artist David Lloyd, a new story with text by Alan McKenzie and artwork by John Ridgeway (both are also confirmed for 'Fan-Aid North'), DWB's own Richard Starkings and a special wraparound cover by Andrew Skilleter. All of the original artwork will be auctioned and all money raised, of course, going to aid the Ethiopian Famine Appeal.



THE VENUE:

GRIFFIN HOTEL, LEEDS

SATURDAY 2 NOV. 1985

FAN-AID (NORTH)

39 Kingsley Cres., Birkenshaw BRADFORD West Yorkshire BD11 2NJ

FAN-AID NORTH ORGANISERS

ANDREW SMAJE
PAUL WEST

SEASON 23 NEWS

The structure of the 23rd Season has been altered since we last reported on progress of the crucial 14 episodes. It is believed that the season will now be split into five parts, 3-4-2-2-2. We are reliably informed that the first story, by Robert Holmes, is provisionally titled GALLIFREY, and sees the Doctor once again on trial by the Time Lords. The last four parter features the return of Sil in a script by Philip Martin. It is rumoured that this story will see the departure of companion Peri. The last 3 stories are expected to be scripted by David Halliwell, Pip and Jane Baker, and Robert Holmes winding the season (and the series ?) up with a big bang... However, there is now some uncertainty over Pip and Jane Baker's contribution to the season as Kate O'Mara, who portrayed the Rani in their first story, has since been signed to appear in the glossy American soap, 'Dynasty', as Joan Collin's younger sister, and is unlikely to resume her Rani guise.

A reliable source indicates that story content is now solely in the hands of script editor, Eric Saward, with little influence from John Nathan-Turner. Apparently this was agreed upon when Saward was asked to stay in the post.

We must point out that these items come from a very reliable source but they shouldn't yet be treated as finalised Season 23 content.

The Duty Office are denying a 'Sunday People' report (29th September) that Season 23 has been cancelled.

TITLES AXED

It is alleged that Marvel are winding up their monthly magazine 'Starburst' within the next few issues—to be followed by 'The DOCTOR WHO Magazine' next September. A spokesman for Marvel says that 'Starburst' can no longer survive on its low circulation, despite numerous efforts at revamping it in recent years. Many of its editorial staff also work on 'The Monthly' and it is believed that its license will not be renewed by BBC Enterprises when it expires next year, probably in September. Some rumours flying around claim it will not be renewed because the series won't be returning after next year.

Marvel first launched into the world of DOCTOR WHO with 'DOCTOR WHO Weekly' in 1979. It lasted 43 issues before changing to monthly format. It recently celebrated its 100th issue.

TRIPE-ODS

'Tripods', Michael Grade's blockbusting science-fiction seriel, is facing the axe. Initial ratings for its second series have been so low that it is thought unlikely that the go-ahead will be given for a third series. Episode one, which spearheaded BBC1's Autumn line-up of new programmes, had an audience of just 3·89 million, lower than any DOCTOR WHO episode for over 15 years! 'Tripods' was once hailed by many, including ex-'WHO director Christopher Barry, as the show which would replace DOCTOR WHO as the BBC's foremost sci-fi production which would subsequently wipe 'WHO off our screens. Ironically, it is likely to have the reverse effect if next year's 23rd Season ratings are, almost certainly, bigger. If 'Tripods' low ratings continue, it will certainly paint a rosier out-look for the future of the Dr...

RIGHT TO REPLY

Following last issue's attack on DWAS' handling of the cancellation issue, we have since received the following letter from 'Reference Dept. Organiser' David Howe:

"On the page giving apparent details about the 14 episode fiasco I was reported as having made some observations on the subject. It has upset me that the 'quizzing' I was given was in a private telephone conversation between myself and Ian Levine who gave me no indication that he would be passing my comments on for inclusion in DWB. If this breach of trust wasn't enough, I have been misreported in the issue as what was written was not what I said.

First of all, I am not the spokesman for the Society. That post is held by the Co-ordinator and so any comments I make are my own thoughts and do not necessarily reflect the views of the Exec. or the Society.

The Society is in an awkward situation at the moment. We have, and have always had, a policy in the newsletter of only reporting the facts and confirmed news. We cannot, until either confirmed or denyed by the BBC, report on items which are rumour. Our members look to us to provide the facts and we will not break their trust.

I keep an open mind about all rumours until they are proved or disproved one way or the other, and I do not simply accept blindly at face value any-thing that is presented to me until I have had a chance to see all sides of the argument. If keeping an open-mind is disbelief then so be it, but I believe it is the only way to deal with the numerous rumours that always proliferate in the months before a new season. (I did not disbelieve the rumour about the 14 episodes or that the telex was a hoax...)".

NEWS IN BRIEF

PETER PURVIS, who played the companion Steven in the Hartnell era is the director of the forthcoming 'Aladdin' starring Colin Baker.

MICHAEL HORDEN, the acclaimed actor, revealed on a recent edition of 'Wogan' that he was one of the original choices to replace William Hartnell back in 1966.

MARVEL # 107:
*Matthew Waterhouse Interview.
*Andrew Skilleter Interview.
*'Alien Cultures' part two.
*Fact-File: KEEPER OF TRAKEN.

VIDEO NEWS

BBC Enterprises have revealed that THE FIVE DOCTORS was selected for video release because "it was a special story which we hope will be of interest to the general video-buying public as well as the faithful fans. In the future we do hope to release some older stories, including Pertwee adventures. The reasons for the 3-4 titles a year schedule are complex. Before any title can be released every actor and creative contributor to the programme must be contacted and their permission to release the story must be obtained. In addition, there are various royalty fees and copyright payments to be made and this clearing process is very time-consuming. In the case of 'Python', we are able to release all 13 episodes of series 2 within a 3 month period because the relatively small cast were also the writers and therefore the rights situation could be quickly dealt with."

BBC Television Centre London W12 7RJ

TELEPHONE 01-743 8000 TELEX: 265781 TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

12 September 1985

Gary Levy
Editor DWB
5 Whitegate Gardens
Harrow-Weald
Middlesex HA3 6BW

Dear Gary Levy

Thank you for your letter and for the copy of the latest DW Bulletin. I have nothing to add to previous statements.

Yours sincerely

Michael Grade
Controller, BBC-1

BBC Television Centre London W12 7RJ

TELEPHONE 01-743 8000 TELEX: 265781 TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

from the MANAGING DIRECTOR OF TELEVISION

Gary Levy, Esq.,
Editor, D.W. Bulletin,
5, Whitegate Gardens,
Harrow-Weald,
Middx.
HA3 6BW

18th September 1985

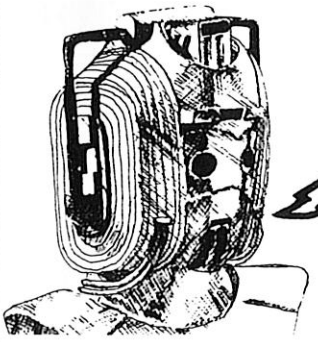
Dear Mr. Levy,

May I thank you for your letter. Your interest in "Dr. Who" is normally an inspiration to all of us. However, your present campaign is inaccurate, ill-informed and over sensationalised.

"Dr. Who" is a BBC property that we are intent to maintain. We will only do this, however, when we feel we can maintain the high standards we have set with this series in the past. That is our policy with all our output and "Dr. Who" is no exception.

Yours sincerely,

(Bill Cotton)



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Issue 8

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TIME FLIES LIKE AN ARROW...FRUIT FLIES LIKE A BANANA as they say. Well, never mind! The point is that DESTINY has returned with the emphasis firmly placed on DOCTOR WHO. No additives - just a lot of hard work transformed into a professionally printed A5 zine. Here's what you get for your money...

RIGHT TO REPLY: This issue includes the witty stories of Colin Baker, Louise Jameson and Ian Marter recalling their favourite moments during filming for the programme.

GOOD COMPANIONS by Jackie Marshall.
"...Dr.Who companions are starting to remind me of Eurovision Song Contest winners - pretty but largely unremarkable."

DETECTIVE STORY? by Martin Wiggins.
"Boucher is always encouraging his audience to think for itself rather than rely on received interpretations..."

TYPICAL, ISN'T IT? by Keith West.
"...it could well find it's way on to BBC2 in future, as a show of 'minority interest'..."

BROKEN HEART(part 3) fiction by Laurie King.
"I was bowled over by the reality of the piece, the use of language and the imagery"
PAUL CORNELL

THE DOVE(part 1) fiction by Sarah Powell and Alan McGowan - Morbius' son, still loyal to Gallifrey, wishes to marry Susan but the Doctor remains suspicious.

TREE'S COMPANY: RANI reviewed by Mark Evans.
TWO'S A CROWD: 2 DOCTORS reviewed by John Connors.
PERPUGILLIAM'S PROGRESS: Peri writes home.
FANAID REPORT: The successful charity event.
GALLIFREY-soap: What goes on at 'La Matrix'?
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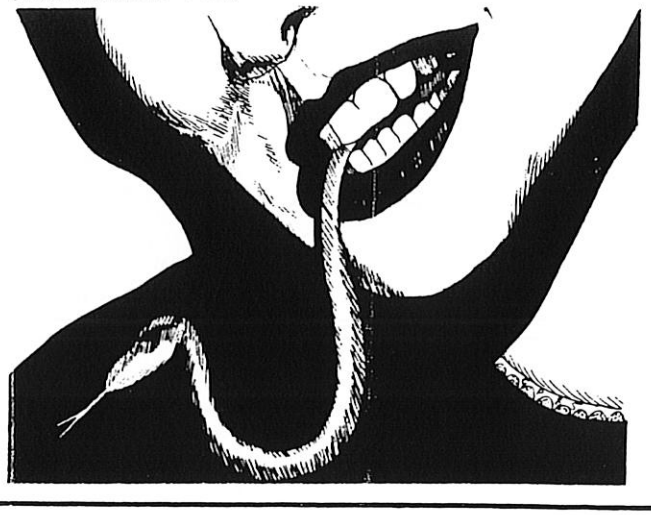

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All the latest Doctor Who Merchandise for sale including the 1986 Diary, the 1986 Annual, Dalek Hats, Dr. Who gloves and records posters and magazines.

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Robert McCarthy,
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WANTED

Information, theories & rumours concerning lost DW episodes. All leads followed with update of any progress. Queries invited on any archival aspect. SAE to: Christopher Perry, 32 Lightwoods Road, Pedmore, Stourbridge, West Mids.

Radio Times Specials '73 and '83 in good condition. Your price within reason. Tim Franklin, Pegsdon Common Farm, Nr. Hitchin, Herts.

FOR SALE

DW books, annuals, fanzines, photos, magazines & miscellaneous items. SAE for list and prices to Patrick Cooke, 6 East Cliff Gdns, Folkestone, Kent CT19 6AR.

All DW Weeklies (sell as a set), and many cheap Star Wars items for sale. SAE for list to: James Fetridge, 161 Cloughwater Rd, Ballymena, Co. Antrim, N.I. BT44 9QH.

EVENTS

AWAS '85, the Tardis returns to Tyneside on 10/11/85. Guests include (subject to professional commitments), Terrance Dicks, Graham Williams, Peter Hawkins, Peter Miles, Jeremy Bentham ... For further details, contact Peter Finklestone, 9c Esther Campbell Ct., Richardson Rd, Newcastle.

DWB CLASSIFIEDS—A free service to all readers. 40 words maximum.

DWB

NUMBER 28, NOVEMBER 1985

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CONTENTS INCLUDE:

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Series Survey Analysis...

Interview...

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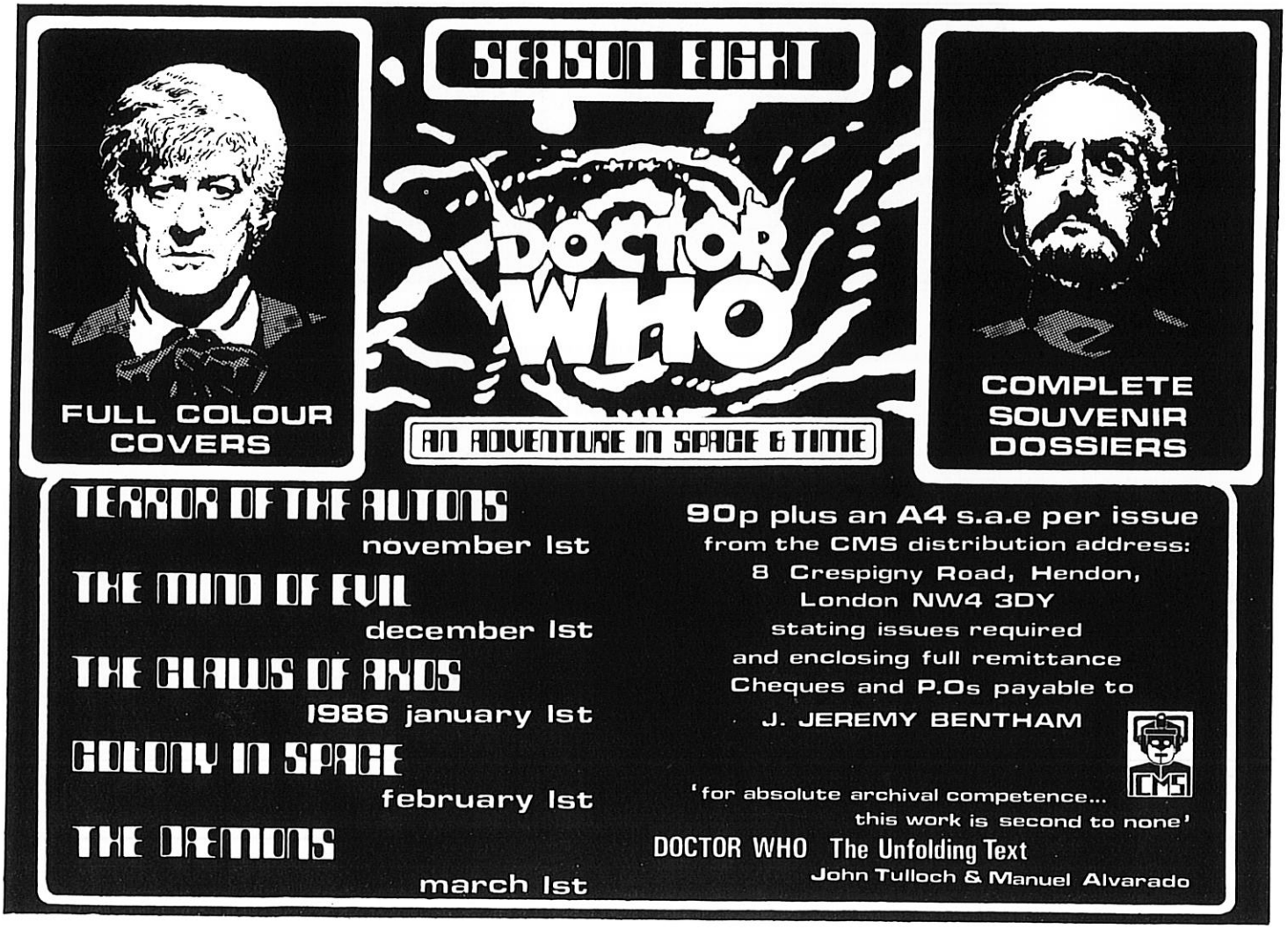
CONDITIONS AND SIZES: As on page 15, DWB#23.
COPYDATE: October 26th.



Reynold Theatre, Sackville Street, Manchester, November 16th 1985

Phoenix Productions

are the people responsible for the success of the latest DWAS venture, Panopticon VI at Brighton in August. The same team of specialists in the field of conventions now brings you, under their own banner, **THE GENESIS CONVENTION:** This event will take place in the prestigous surroundings of....

THE VENUE: The Reynold Theatre is a large purpose built theatre in comfortable surroundings, featuring a specialy designed sound-system, ideal for interviews and visual presentations.

GUESTS: A packed programme starting at 9.00am will bring you interviews with the following guests so far confirmed: Producer Derek Martinus, writer Steve Gallagher, artist Andrew Skilleter, actor Ian Martin who played Harry Sllivan, one of Tom Baker's first companions, another writer Adrian Wrigglesworth, co-author of a forthcoming book on the Cybermen, John Nathan-Turner the current producer.... and star guest Colin Baker, the current Doctor. More guest confirmations are expected, including a second Doctor!!

REGISTRATION: For this exciting event is only £6.00! All cheques postal orders should be made payable to **Phoenix** Please send the completed form with your cheque/P.O. and one A5 s.a.e. to the address on the form. Please allow 2-3 days for your reply.

FANZINES: These will be on sale in the reception area. Editors who wish to sell their Fanzine should write, enclosing an s.a.e., for further details to: Michael Wood. 9, Woodhall Close, Castlefields, Southbury, Shropshire, SY1 2TS.

DEALERS: Please write to , Imran Zangie, 7, Anchorage Close, Wimbledon, SW20. Please enclose an s.a.e. for your reply.

ACCOMMODATION: There are several hotels near by. Information on these can be obtained from: A.Mark Chaloner, Assistant Organiser, 328, Flixton Road, Flixton, Urmston, Manchester. Please enclose an s.a.e. for your reply.

TRAVEL: The Theatre is 4 Mins. walk from both the National Coach Station and British Rail Station. Car parking for 50 vehicles at the venue. Additional parking is available near by.

REFRESHMENTS: Food and drink will be available from the cafeteria between 12.00 and 2.00pm. The Bar will also be open at this time. All proceeds are in aid of the foundation for the Study of Infant Mortality. If you have any querys regarding this event please feel free to drop a line to the Organiser's at the address below enclosing an s.a.e. for your reply.

Name .....
Address .....
..... Age .....

I Wish to register for THE GENESIS CONVENTION. I enclose a cheque/P.O for £6.00 payable to Phoenix.
Please return the completed form to-

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